

BACHELOR

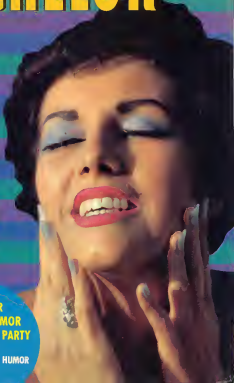
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**WHAT
TO DO
WHEN YOUR
BOSS FLIPS
HIS LID**

Special:
**HISTORY FOR
HIPSTERS**

**BACHELOR
VISITS A GLAMOR
GIRLS' PAJAMA PARTY**

**PLUS
ARTICLES • FICTION • HUMOR**



Next Stop: Loudness

ALL ABOUT THE H---OUT OF YOU!

**WHICH OF THESE
3 VITAL DECISIONS
WILL YOU MAKE?**

- ☐ **COOPER'S MESSAGE —**
 "I'm not like a colored dog barking
 about your past and your soul race."
- ☐ **POOL'S MESSAGE —**
 "Let us not get lost in becoming pre-occupied
 with the lightning storm that is."
- ☐ **WILL'S MESSAGE —**
 "I want a spiritual spark and energy that
 will be the foundation of my life. Help the
 people of the world to see the light of the
 sun. I want to be a part of the new world
 that is coming. I want to be a part of the
 new world that is coming. I want to be a part
 of the new world that is coming. I want to be
 a part of the new world that is coming. I want
 to be a part of the new world that is coming."

10 SECONDS THAT SEPARATE THE MEN FROM THE BOYS

VIDEO # 26 — An argument in a parking lot. A big, hairy woman gets insulting and takes a swing at you. Hit a series more or less of misses — once you go in it's a loose pattern, but you don't punch him very much of a paper bag. Your girl looks up, startled that you'll be beaten by another person, and you're not.

[illegible]

Police Officer Robert L. 240, 220 Maryland, 47, 410 Baltimore, 100, 710 Nassau, 21, 240
Napier, 4, 720 Madison N.Y. 104 10 1040000 10000
IN JEFFERSON — 1000000 10000 10000 10000

[illegible]

Your family needs protection. I've told them there is one true God, but the night fighters believe you need to hold a few girls hostage until politics leaves. Here are the methods of the Communists who brought us civil

[illegible]

There was that person in this first group and he/she is doing better than that other fellow in good health and strength. In medicine, this was considered to mean one should stop with them for they are better off than



1. *Journal of the American Medical Association*, 2000; 283: 2689-2693.

[illegible]

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BAUER COMPANY FOR THE BOOK. (4) 125,000 remaining books: 11 copies, for the first time, the story in 1964 years of American anti-Communism (and fighting) which was then was a leading light in 1964. (5) 1964, under the supply issue.



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BACHELOR

FORMERLY MEN IN ADVENTURE

JUNE, 1961
VOL. 3, NO. 4

TED GOTTFRIED

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CURTAIN CALL

Dear BACHELOR Editor,

Thanks for the fine piece by Harry Gregory, "Too Hot For Broadway" in your last issue, which dealt with the controversial play "The Balcony." It was this article which prompted me to go to see the show, and it was to this article that I referred afterwards for aid in interpreting what I saw.

I must confess that, while it was enjoyable, most of the philosophy behind "Gore's black masterpiece" eluded me entirely, although the women sitting next to me giggled through the whole thing, so maybe I'm just thick when it comes to appreciating humor.

At any rate it was an amusing play, and my enjoyment of it was greatly heightened by your article on it. Hope you will print more of mine.

F. C. Brown, N.Y.

Dear BACHELOR Editor,

Re Harry Gregory's article in your last issue: I take special issue with his superficial dismissal of the perversion presented as part of "The Balcony" plot. He seems to deliberately reject such behavior as neurotic, fagflation, narcissism, sexual sabotage, fallacy, and Lesbianism into the article merely for the sake of sensationalizing the story when in fact there is no basis whatever for so doing. True, some of these perversions did appear in the play, but they were presented not for their own sake, as Mr. Gregory would have you believe, but as a distinct and artistic way of conveying a deeper overall theme, to wit: That society is sick and getting sicker, and that the beautiful, far from being a hoax of degener-

ation, is a symbol of mankind's only hope to pull itself out of the mire before it's too late. The technique of psychoanalysis by which this is accomplished is considered a valid psychiatric tool, and thus Mr. Gregory completely neglects S. L. Freud, M.D.

FICTION FARE

Dear BACHELOR Editor,

Fiction is tops, especially the story by Conrad Salton, "Jasmine Are Out Of Season." Hope we see more of her stuff.

A. L. Fourtune, N.Y.

Conrad is a "he," not a "she." And we're as pleased with his stories as you are. See page 80 in this issue for another one.

Dear BACHELOR Editor,

The men of dear old U. of Pa., usually stand and stalwart, unemotional and stern, particular about when they praise, salute you.

Your last issue was well-stocked with some of the best fiction we've seen in any man's mag yet.

J. C. Price, Pa.

CASTING COUCH

Dear BACHELOR Editor,

It was heartening to read the article in your last issue, "TV's Casting Couch." I know from my own unfortunate experience that behind the scenes TV is a madhouse of lecherous producers. Five years ago I, too, was one of those budding hopefuls to whom a particular casting director took a liking—and I don't mean in a professional sense either. Much to my eternal shame, I wanted a career badly enough and I gave in. Well, I never got any career.

A. K. Rowington, Conn.



"It's easy," says Don Bolander...

"and you don't have to go back to school!"

How to Speak and Write Like a College Graduate

Do you avoid the use of certain words even though you know precisely well what they mean? Have you ever been embarrassed in front of friends or the people you work with, because you pronounced a word incorrectly? Are you sometimes aware of yourself in a conversation with new acquaintances? Do you have difficulty writing a good letter or putting your true thoughts down on paper?

"If so, then you're a victim of *crippled English*," says Don Bolander, Director of Career Institute. "Crippled English is a handicap suffered by countless numbers of intelligent, able men and women. Quite often they are held back in their jobs and their social lives because of their English. And yet, for one reason or another, it is impossible for these people to go back to school."

Is there any way, without going back to school, to overcome this handicap? Don Bolander says, "Yes!" With degrees from the University of Chicago and Northwestern University, Bolander is an authority on school education. During the past eight years he has helped thousands of men and women stop making mistakes in English, increase their vocabularies, improve their writing and become interesting conversationalists right in their own homes.

BOLANDER TELLS HOW IT CAN BE DONE

During a recent interview, Bolander said "You don't have to go back to school in order to speak and write like a college graduate. You can gain the ability quickly and easily in the privacy of your own home through the Career Institute Method." In his answers to the following questions, Bolander tells how it can be done.

Question: What is so important about a person's ability to speak and write?

Answer: People judge you by the way you speak and write. Poor English weakens your self-confidence — handicaps you in your dealings with other people. Good English is absolutely necessary for getting ahead in business and social life.

You can't express your ideas fully or reveal your true personality without a firm command of good English.

Question: What do you mean by a "Command of English"?

Answer: A command of English means you can express yourself clearly and easily without fear of embarrassment or making mistakes. It means you can write well, carry on a good conversation — also read rapidly and remember what you read. Good English can help you throw off self-doubts that may be holding you back.

Question: How is it necessary for a person to go to school in order to gain a command of good English?

Answer: No, not any more. You can gain the ability to speak and write like a college graduate right in your own home — in only a few minutes each day.

Question: Is this something new?

Answer: Career Institute of Chicago has been helping people for many years. The Career Institute Method quickly shows you how to stop making embarrassing mistakes, enlarge your vocabulary, develop your writing ability, discover the "words" of interesting conversation.

Question: Does it really work?

Answer: Yes, beyond question. In my files there are thousands of letters, case histories and testimonials from people who have used the Career Institute Method to achieve amazing success in their business and personal lives.

Question: Who are some of these people?

Answer: Almost anyone you can think of. The Career Institute Method is used by men and women of all ages. Some have attended college, others high school, and others only grade school. The method is used by business men and women, typists and secretaries, teachers, industrial workers, clerks, musicians and public speakers, beauticians, sales people, accountants, foremen, writers, foreign-born citizens, government and military personnel, retired people, and many others.

Question: How long does it take for a person to gain the ability to speak and write like a college graduate, using the Career Institute Method?

Answer: In some cases people take only a few weeks to gain a command of good English. Others take longer. It is up to you to set your own pace. In as little time as 17 minutes a day, you will see quick results.

Question: How many persons find out more about the Career Institute Method?

Answer: I will gladly mail a free 32-page booklet to anyone who is interested.

MAIL COUPON FOR FREE BOOKLET

If you would like a free copy of the 32-page booklet, *How to Gain a Command of Good English*, just send the coupon for free. The booklet explains how the Career Institute Method works and how you can gain the ability to speak and write like a college graduate quickly and easily at home. Send this coupon at a post paid today. The booklet will be mailed to you promptly.

DON BOLANDER, Career Institute, Dept. C-124, 30 East Adams, Chicago 34, Ill.

Please send me a free copy of your 32-page booklet.

NAME _____

STREET _____

CITY _____

STATE _____

ZIP _____

EACH GIRL RISKS IT



No woman is safe. (or really wants to be) when a man's mood is in the bedroom. See the tempting, pulled-up (subtitled to be despised) Near the (preposterous) equator of pleasure? Those in whom bedfellow has come to mean "bad and hard" will find "bad and better."

Towards are now enjoying *Keltinga* *Devilish Fun*, and you will too, when you possess this ideal bed-side companion. Here's entertainment for open minds and lookish spines. Here's lusty, merry recreation for unacquainted men and women. Here's life with apologies to none. Collected selection from the best there is, this useful Primer is an eye-opener. **YOU ARE INVITED TO EXAMINE THE PLEASURE PRIMER IN DAYS AT OUR EXPENSE. IT IS GUARANTEED TO PLEASE OR YOUR PURCHASE PRICE WILL BE REFUNDED AT ONCE!**



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LONG PLAYING BACHELOR

BY BEN HOBBS

THAT'S RIGHT! (Riverside) Subtitled *Nat Adderley and the Big Sax Section*, jazz buffs will dig this new offering by Nat and the boys. With Nat on cornet, Cannonball on alto sax, Yusuf Lateef, Jimmy Heath and Charlie Rouse on tenor saxes, a rhythm section comprised of Wynton Kelly, Sam Jones and Jimmy Cobb, you can't hardly go wrong! The title number is great—the blues chorus by Nat, backed with the rich, round sound of the sextet comes through real big. Fast becoming an important "name" in jazz, Nat Adderley shows why on this one.

STRATOSPUNK **GEORGE RUSSELL SEXTET** (Riverside) George Russell, well-known as an outstanding composer, arranger and leader, formed this group in the summer of 1959 with the distinct purpose of being able to hear tangibly the musical concepts he is trying to express. This is contemporary music in the style of *Thelma Houston*, ch of the selections, described at the recording session as "21st Century Soul Music" are strongly Russell-influenced. His blending of earliness or funk with far out ideas are interesting and perhaps introduce a new addition to jazz.

BLUES WOODS **BLUE MITCHELL** (Riverside) When Blue Mitchell plays his trumpet everyone should stop and listen! The guy can do no wrong with his horn. As the title suggests, this is Blue in a mood but the moods are many, and musically, all good. Whether he's blowing hot, soulful, swinging, soulfully or blue-cher-blue, his skill and confidence are always apparent. The ballad "When I Fall In Love" is given a strangely beautiful interpretation only a sensitive musician could achieve. He's backed by a

strong rhythm section including Wynton Kelly on piano, Sam Jones on bass and Roy Brooks on drums but it's Blue's record all the way!

DOMESTICA! (Jazzland) was recorded in Stockholm, Sweden, by the Werner-Rosengren Swedish Jazz Quartet. Playing original compositions by Swedish composers, this is a good example of the American influence on Swedish jazz. Lars Werner plays a mean piano and Bernd Rosengren plays an impressive tenor sax, at times reminiscent of Sonny Rollins. A swinging group well worth listening to.

THE JAZZ BROTHERS MARGRONE BROTHERS SEXTET (Riverside) The Margrone brothers, Chuck on trumpet and Skip on piano, and the four other musicians which make up this sextet are a young, vibrant and welcome addition to the current jazz scene. All in their early twenties, they show remarkable skill and polish you'd ordinarily expect to find in more seasoned performers. As a group, they understand what each is doing, the end result being perfect coordination between them. As for the seven numbers on this program, each one was chosen to give the boys an opportunity to display their versatility. Starting off with a soul-type number called "Something Different!" they tackle intricate, complex ideas and wind up with an unusual arrangement of "Gee Of My Dreams."

THE CANNONBALL ADDERLEY QUINTET AT THE LIGHTHOUSE (Riverside) One of the fastest moving groups in the business today, Cannonball Adderley and his quartet are presented here in a live on-the-spot recording that swings. Taped at The Light-House, a jazz night spot in California's L.A., the boys render each selection with an expertise rarely heard on live pick ups. Good, solid performance by all.

BBB



Albert Dorne



Norman Rockwell



Al Parker



Joe Whelan



Anita Briggs



Ben Wolf



Fred Leiferson



Robert Prevost



Doug Kingman



Harold Tenenbaum



Peter Reish



Marvin Chomsky

*We're looking for people who like to draw

If you love to draw, America's 12 Most Famous Artists want to help you find out whether you can be trained to be a professional artist.

Some time ago we found that many men and women who could (and should) have become artists never did. Some were aware of their talent. Others just couldn't get top-notch professional art training without leaving home or giving up their jobs.

A Plan to Help Others

We decided to do something about this. Taking time off from our busy art careers, we pooled the extensive knowledge of art, the professional know-how and the practical trade secrets which we ourselves were able to learn only through long and successful experience.

Blending this knowledge with 3,000 special drawings, we organized a series of lessons covering every aspect of drawing and painting...lessons that anyone could take right in their own homes and in their spare time. We then perfected a very personal and efficient method for correcting a student's drawings and paintings.

Our training works well. It has helped thousands find success in art.

Herb Smith was a payroll clerk. Soon after he started studying with us he landed an art job with a large printing firm. This was four years ago, to day he's local artist for the same firm.

Centaine Vander Pool had never drawn a thing until she enrolled with us. Now a much New York gallery sells her paintings.

Father of 5 Starts New Career

Stanley Bowen had three children to support and was trapped in a "no-future" job. By studying with us, at home in his spare time, he landed a good job as an advertising artist and has a wonderful future ahead.

Edward Gathany worked as an electrical

wireman. After working alone an except that he liked to draw. Two years after enrolling with us, he became Art and Production manager for a growing advertising agency.

With our training, Wanda Pakulski was able to give up her typing job and become the fashion artist for a local department store.

Karen Saves Time as Mock

Eric Ericson worked in a garage while he studied night with us. Today, he is a successful advertising illustrator, earns seven times as much and is buying a new home bank for his family.

Lee Ashby of Toronto wrote: "I'm doing great! In 1 year I've painted 50 and sold 50 pictures since beginning your wonderful course."

Even before he finished our training, schoolteacher Fred Inman had sold a monthly comic strip to one national magazine plus panel cartoons to a host of other magazines.

Send For Famous Artists Talent Test

To find out your own and women's talent, worth developing, we have created a special 12-page Art Talent Test. Thousands of people formerly paid \$1 for this test. Now our school offers it free and will grade it free. People who receive talent through this test are eligible for professional training by the School. Simply send the coupon today.

Famous Artists Schools Studio 1044 Westport, Conn.

I would like to find out whether I have an talent worth developing. Please send me, without obligation, your Famous Artists Talent Test.

Mr.	_____	Age	_____
Ms.	_____	Age	_____
Address	_____		
City	_____		
Country	_____		

The DOG WHO FLUSHED

QUAIL



Long John was a bachelor's dream dog. All he had to do

was meet a girl and he could tell if she was willing. And then Long John slipped!

BY SAMUEL MILDORF

LONG JOHN looked like an ordinary dobermann. To the disinterested eye he was just a long, sleek, black haired dog, with droopy ears, red eyes and short legs. He possessed, however, one peculiar personality trait. He was notoriously amiable in his reaction to the human female. His owner admitted this strange quirk one month after having acquired him.

Robert Willis was a bright young man. Tall, charming, handsome in a Gary Cooperish way, he was the center to the prayers of many a sweet young thing. Born and bred in New York, he was a Harvard graduate with a Madison Avenue job and a Greenwich Village apartment. At twenty-eight he was still unmarried, and completely satisfied with the status quo. The manner in which he became the happy owner of Long John is interesting. He had a friend, a bachelor in similar circumstances who lived two blocks away in the Village, who approached him with Long John as tow car summer afternoon.

"Hey, Bob," his friend said brightly, "how would you like to have a dog?"

"I wouldn't. Why do you ask?"

"Well, you're my friend, Bob, so I guess I better lay it on the line. I've got to get rid of this beast! He's ruining my life, but I just can't bring myself to have

him destroyed. I mean, he's such a sweet little mutt."

Long John, meanwhile, had settled himself contentedly between Bob Willis' legs, and was licking the tip of his shoe.

"He looks friendly enough. How can he be ruining your life?"

His friend sighed. "Oh, he's friendly, all right—to most people. Seldom barks, loves to be petted. He only has one annoying habit. He grows at women. He has completely destroyed my sex life! Once I get rid of him, I'm going to have to start from scratch."

Bob laughed and bent down to pet Long John. The dog rolled over on his back contentedly and coiled, extending his tongue in an attempt to lick Bob's hand.

"You mean he's a man's dog?"

"And how! Just last night he ruined the best possibility I've had in the past six months. After I had all the groundwork laid, too. Gorgeous redhead. Scared her half off her nut growing. Finished me with her, but good!"

"So what makes you think I want this problem?" Bob asked, still scratching the dog.

"I figure you've got the woman situation licked before he can even get started. Besides, maybe he's got a complex about me or something. You know, wants me all to himself."

"Sure, sure?" Bob laughed again, but secretly he was intrigued. It was true—he had no diff— (Cont. p. 78)





WHAT TO DO WHEN

Neurotics are running rampant in the executive suite these days, but don't despair: Special headshrinkers and sanatoriums for sick-sick-sick brass keep big biz going!

BY GEORGE MORTON

JOHN B. IS the president of a large New York advertising firm. For a long list of clients, he buys billions of dollars worth of time on television and radio plus large amounts of space in newspapers and magazines. Along with other top Madison Avenue agency heads, John B. helps control what you read, what you see, what you hear.

Ordinarily, there'd be nothing very astonishing about this. The fact that advertising agencies influence all forms of communications has been documented many times. But John B. is a special case.

For this particular agency head is half off his rocker! He is huge, a hawk, has flipped his very important lid.

Although John B.'s case is special, it is far from unique. Actually, he's one of a growing number of nuts and semi-nuts with top executive positions. How do they do it? Easy. Each night they stay in one of several private mental hospitals scattered about North America. When morning rolls around again, it's back to the executive suite.

Advertising is far from the only field in which this sort of thing goes on. Many top bankers, industrial

heads, legal experts and others have been in their brass berets. It seems to be true, however, that there's something about the ad game which causes it to contribute more than its fair share of lunatics.

But how can a flip get to be a change of an important business? Obviously, he hasn't yet gone off his rocker at the time he takes command. It is after he is installed in the front office that the pressures of business or personal life push him off the deep end.

In the case of John B., this happened about three years after he guided his firm to a high position in a rough and competitive industry. The top members of his staff were the first ones to notice that something was wrong. Their boss was starting to become nervous and upset, he revealed major decisions and blew up over small trifles.

At first the staff hoped that the situation would improve by itself. From John B.'s secretary, they learned that his doctor had put him on tranquilizers. They figured that this plus a month's vacation in the Caribbean would do the trick.

It didn't. Instead, things got progressively worse.

When John B. got back from his trip, he began staying away from his office whenever an important meeting was due to take place. When he

did come in, he might sit behind his desk for hours staring vacantly into space, his knuckles pressed against his forehead. The atmosphere in the firm was becoming tense and unbearable. It was getting to be a miserable place to work.

Above all, the staff realized that the very life of the agency was being threatened. If the situation remained unchanged, the business would fall apart within a year or two.

One day when John B. was out, they called a staff meeting and decided to take steps.

"The first thing," an account executive said, "is to get the chief examined by a specialist. None of us knows enough about psychiatry to pinpoint his problems. Once we learn exactly what's wrong, we can decide what to do about it."

"But how can we get John to agree to an examination?" the agency copy chief asked.

"By introducing the doctor as a prospective client. That way he can observe him under normal conditions."

The psychiatrist spent several hours with John B., then gave the staff his conclusions. "Your boss is suffering from a severe case of anxiety depression. I don't know how much you know about his home life, but I would be very surprised if he married." (Continued on p. 88)

YOUR BOSS FLIPS HIS LID



The Incredible Shrinking Girl

At 5'00 inch! It's a neat trick for a beauty to shrink to the size of a cigarette and still keep all her curves and such, consider how much harder it is when she's also the photog!

She's tiny, but sure as
hell she's making the
place of the world's
smallest on screen.





Don't you wish you
could look like
Lucy here?



For the complexion like
Lucy's, use the "Lucy" cream.



It's just plain water
with the "Lucy" cream
that makes it so
beautiful for you.



PLAYING THE SYMBOLS



BY PETER KIRKLAND

I'D NEVER have given in to Pam if she hadn't tapped me off on how to use the sexual urge to sell office supplies. Considering that I'd held out against anything as restrictive as matrimony for eight glorious, girl-filled years, I think my Pam did pretty well for herself.

I tell that, my best friend Doug Frost didn't surrender for days, but Pam's room-mate Penny won him in the end.

It was the idea that Pam gave me that induced my boss Hugo Schmitzerman to boost my salary way up and make me a vice president besides. The title didn't mean much, but the extra money made it possible for me to marry the girl responsible for the development of the fantastically successful Flash-Colored Paper Clip.

It was all a matter of Symbolic Meaning. You know, there was a book about it recently. A guy can be happily married, but deep down he sees a snazzy, amptown horsepower convertible as just another woman. So, he goes and buys another hard-top on account of he has to keep the family safe, but all the time he's thinking of that luxury convertible.

Now, nobody ever dreamed that you could do that sort of thing with office supplies and old Schmitzerman ran his business honest and efficient and sold everything at the lowest price he could. The trouble was, his competition was doing the same thing and my boss was losing his shirt. He hated me to save the writing shop because I'm an accomplished liar.



FICTION

I'm a phony when it comes to getting a new job, but I like Schreier and I really tried to come up with something. That's when I met Pam. She was sent over by a secretarial service to type up my sales suggestions. Since my mind was a steady blank, she passed the time throwing our product across the room to see how many she could land in the waste paper basket.

When she used up all the clips she had in her desk, Pam walked to me and pulled open my drawers to see if there was any more ammunition. As it happened, there was nothing to be had but one king-sized paper clip—a size we couldn't sell to save our lives.

"Mum," said Pam, "sexy, sexy." She let it dangle between her thumb and forefinger, then tilted her wrist so the clip stood straight up. (Continued on next page)

PLAYING THE SYMBOLS *continued*

Of course, I had never looked at a paper clip quite like that, but Pam noticed the Symbolist right off. That's how her mind works. She was right, too. We didn't know each other very well at that time but I liked her and had her type a long memo to the advertising manager. Then I pushed into Schusterman's office, told him all we saved and dashed back to work out the details of our sales promotion campaign. The sexy paper clip had been awarded, now to spread the word.

There was one rugged little problem left. Our brand of paper clips looked exactly like every other paper clip on the market. Or, to put it another way, once you had the customers thinking right—all paper clips would look any to them. Somewhere our product had to look sexier than anybody else's. I was back where I started from, but Pam went ahead and solved the problem.

"Make it," she said, "flesh colored, like the real thing." It was that simple for her. So, our factory started to turn out billions of flesh-colored paper clips of varying sizes and our ads changed to glorious technicolor, featuring a strategically placed paper clip which was really drawn in to look as if it were magazine page really had a metal clip on it.

It wasn't the clip alone that did the trick; the pretty girls in pajamas helped. No matter what they were seen doing in the ad, that Schusterman flesh-colored paper clip meant something to them. Sometimes they were filling over onto their backs at the sight of it, other times they were reaching out with both hands and pulling it towards themselves. My, how they loved the product in those ads.

In fact, everybody loved the product. Secretaries read the message in popular magazines and found they somehow weren't happy using any other brand of paper clip. Typists saw the ads in their condemned magazines and used their lunch hour and their own money to buy a box for office use. They didn't quite know why, but no other brand made them feel quite as happy at their desks. Career women ordered them by the tens of thousands for the whole of-

fice, and married part-timers wouldn't work in an office that didn't have them. One and all, maids and maistrons, they stored their Schusterman flesh-colored paper clips in the center drawer of their desk, above their knees. I didn't think much of this detail until Pam explained, then I understood. That, too, had meaning.

That's how it went. Everybody wanted our product and, more and more, secretaries demanded the larger sizes. Larger paper clips mean bigger profits, and added to the fact that Schusterman had a practical monopoly on the clip market after my idea went into effect, I was the pride of the firm, the man responsible for it all. Pam married me and we settled down to a life of easy and regular spending. I went into the office every day, but no one expected me to do anything. My job was done, the profits would roll in forever.

Pam liked the real thing. What she had looked for in office symbols, she found at home in bed. We had a grand time until her old friend Penny, who was now Doug Frauff's wife, told her that she was betraying the hard-won status of womanhood by giving up all intellectual exercise in favor of the purely physical pleasure and tangle that Pam found so much fun.

Pam continued to bounce and tumble but she also began to nag me for not giving her help in my professional life. Since my work at this point consisted of picking up pay checks and depositing them, I couldn't figure what help she could give. It must be, I concluded, Symbolic Unrest.

I figured Pam really wanted something I wasn't giving her, so her being so fond of indirect hints, she complained that she wasn't doing enough for me. Once I had that figured out, all I had to learn was what it was that she wanted. After the paper-clip episode, it seemed to me that Pam's own behavior would be the best clue.

For example, that money convertible I mentioned. If a guy gives his wife a convertible for her birthday, it might mean he wants her to behave like a mistress instead of a dowdy matron. Again, if a wife goes and gives her husband an extra necktie, you can see what's on her mind on account of, if you look at it symbolically, a necktie means about the same as does a king-size flesh-colored paper clip. Pam got

lots of that so I watched and waited for the right symbol like other people wait for a bus.

We loved happily ever after her birthday. That's when everything became clear to me. Not all of a sudden, you understand, but a little, then a little more, then a big flash of understanding.

It started that morning when I took her shopping for her present. Other husbands surprise their wives with nice things, but we were different because the sexy paper-clip business brought in a lot of money and Pam could buy anything she liked, anytime she liked. So we went downtown together in hopes of finding something meaningful to celebrate the joyous occasion.

Actually, the occasion wasn't too joyous since her good friend Penny had been showing her our ads without providing the emotional security a man should on account of Pam being the one with the ideas like the flesh-colored clip and even the idea me and Pam should get married in the first place. But I pretended to be light hearted and cheerful because, as I said, it was her birthday.

Pam and we had everything agglutinated that we wanted and she led us around the odd corners of the department store and we ended up in the toy department with a million toddlers and their mothers. My wife was pretty impatient with the whole thing until we came to the Games section and then she said she wanted a \$1.00 pong pong set.

Pam and I have a much better game we play, but she stuck to her request and said that the set was the only thing she wanted for her present. I shelled out \$1.00 and, because I wanted to add some idea of my own, I paid bill for a table to go with the \$1.00 equipment. That was it, so far, and we went away.

We visited a good restaurant and a musical comedy to celebrate her retail day a little more. We had a fair time, but Pam obviously wanted to get home. I hoped she wanted what I wanted so, once in the house, I pulled her towards our bedroom, but she held back and we sat a while on the livingroom sofa. They say married people don't rock, but we do—all the time. Then I remembered it was a special day and pulled her across my knees, her dress.

There's an old ceremony in our part of the country called Birthday Sparks. The girl gets a little pat on her rump. (Continued on p. 24.)

THE THUMB SUCKER



"If you continue to suck your thumb, you're going to swell up like a big balloon."



"I know what you've been doing!"

"HERBIE, darling, why is it that you never turn off the television set when you come to bed?"

"Mmm."

"Every night, Herbie, the same thing. The late show, the late, late show. And all those commercials. Herbie, do you remember how good our marriage used to be? Sometimes, I think you're loving me more and enjoying it less."

"Will you listen to me, Herbie?"

"Mmm."

"Oh, yellow, stamello, Herbie, don't you ever wonder where the hon-symon went?"

"Mmm."

"I wonder, Herbie, if our relationship contains that all important ingredient. I wonder what ten leading doctors would have to say about it."

"Mmm."

"There's another commercial. Herbie, don't I look good like a woman should? You can't say I don't care enough to look my very best. You can't say that, can you, Herbie?"

"Mmm."

"I mean I don't broadcast bad breath or anything, do I? Oh Herbie, if it's my invisible shield that's bothering you..."

"Mmm."

THE VIDEO SYNDROME



"I don't like being sarcastic, darling, but I'd find it faster in the yellow pages."

"Mmm."

"Herbie, listen to me, will you? Be sociable. Don't you even remember what it is that refreshes you best? Even Bert and Harry take time out for..."

"Mmm."

"Herbie, it isn't as if I were asking you to make a thirty-day test or anything!"

"Perhaps I should wear a high porosity negligee to let my real flavor through. Herbie, may I turn off the television now?"

"Oh, all right, Herbie, but I wonder if you'd say that to your receptionist. You can always tell a hello girl. I'll bet she clings like cloth."

"Only your secretary knows for sure, huh Herbie?"

"Mmm."

"I suppose you think all women should be made that better way. But what's up front isn't all that counts. Herbie, can I turn off the television now?"

"I'm sorry, Herbie. I know I'm irritable and out of sorts, but in the mature male and the mature female... Herbie, it's the station break."

"Oh, Herbie, it's like a doctor's prescription!"



HOLLYWOOD'S

WILDEST

WINGDING!



Wilder costumes were popular the year. With such models as Pat Kent sporting them, it's easy to see why.

The party really began to rock when exotic jungle men donned a Logan started beatin' out dat rhythm on a drum.

When Hollywood goes artsy, the result is the annual Artists and Models Ball, the undressed fest where anything goes!

BACK IN the good old days before teen, TV and tripled production costs, the spies of Hollywood were the free-wheelingest parties you'd hope to find. Girls dunked in swimming pools, swarms of champagne and pattycakes played on the patio by somebody else's husband and somebody else's wife—these were only some of the madcap elements of yesteryear's Hollywood scenes. But those days have been long gone and today any suburb can top Hollywood when it comes to wiggling actors. Hollywood has been turning into Culterville. This was the conclusion arrived at by two fellows named Gary Brown and Sandy Ballard a couple of years back and they decided to do something about it. They did. They set up the machinery for the annual Hollywood Artists and Models Ball (patterned after the Bohemian spies of Paris and New York). The first ball was held in 1966. The second, pictured on these pages, was recently held at Trougare Auditorium. The ball accommodates roughly 600 people. Over 1,000 turned out for the affair. They were literally dancing in the streets. To liven things up, prizes were given for the best costumes. The spot was an overwhelming success in the oldtime, wild Hollywood tradition. Some 185 gallons of various kinds of liquor was consumed and a wonderfully wild time was had by all.

—SUN





Costumes ranged from cowboy and Indian bikinis to scanty Little Egypt and harem girl outfits





Continued from p. 10



Continued from p. 10



The male dressed and some of the revelers made a break. But, as always, there were some dancing devils who were just having too much fun to let the party be over. They kept it going past daybreak and then, tired but happy, finally let it go.

PARODIES AN ANTHOLOGY FROM CHAUCER TO BECKENBOM—AND AFTER (Random House) Compiled with an introduction and notes by Dwight Macdonald.

Parodies have amused, outraged, shocked and delighted the reading public ever since Geoffrey Chaucer, the father of English poetry, turned his brilliant quill to Sir Thopas. In this, he wisely poked fun at the staid English romances being written at that time. All through literature, to this day, parodies have been busily imitating their masters and by crucifying their contemporaries. Mr. Macdonald, a staunch adherent of the parodying art, has here assembled the most complete collection of parodies extant today.

Just what, exactly, is a parody and when is a parody not a parody? According to Mr. Macdonald, it is not easily established. The *Oxford dictionary* defines it "A composition . . . in which characteristic traits of an author . . . are imitated in such a way as to make them appear ridiculous, especially by applying them to ludicrously inappropriate subjects." Here, however, you run into the parody not being a parody but, because this definition could justly apply to travesty and/or burlesque. Mr. Macdonald concludes that "parody . . . concentrates on the style and thought of the original. If burlesque is turning new wines into old bottles, parody is making a new wine that tastes like the old but has a slightly lethal effect. At its best, it is a form of literary criticism."

In selecting the parodies for this collection, Mr. Macdonald followed three rules: "1. The authors parodied must have some currency today. 2. The broader the more. 3. No parody involving race or nationality is enjoyable." Because parodies are quickly, some very good ones had to be omitted on per se rule one. However, Mr. Macdonald allowed some exceptions to his rules so that we are treated to all the famous parodies plus a goodly helping of some unfamiliar but worthy comments.

Of the well-known parodies, included in this book is the very famous one of *Punch* magazine by Woodcut Cobbe in which he wrote a satirical profile of Harry Lucie. Said to have infuriated Lucie, it is still a marvelous take-off.

Lewis Carroll parodied as well as to have his work live on while the works he parodied are all but forgotten. The poem, "Speak Gently," by G. W. Langford, begins thusly:

"Speak gently, it is better far
To rule by love than fear
"Speak gently, let no harsh word mar
The good we may do here"

After Carroll had it at, it appeared as follows:

"Speak roughly to your little boy
And beat him when he scolds,
"He only does it to annoy
Because he knows it hurts"

Prime targets for the parodists are the writers with a definite style. Particularly good are the parodies of Allen Ginsberg, "Squeal", Jack Kerouac, "On The Subway", James Gould Cozzens, "By Words Obscured",

BACHELOR'S



BOOKSHELF

James Jones, "From There to Infamy", Ernest Hemingway, "Death In The Marches", and William Faulkner, "Majors For A Moon, or Intruder In The Dark."

The book is presented in four parts, each covering a different era in literature. Part one, called "The Beginnings," contains parodies from the time of Chaucer to Jane Austen. Part two, "The Nineteenth Century," is composed mostly of the poetic era of Lord Byron, Edgar Allan Poe, Robert Browning and includes Rudyard Kipling, Walt Whitman and Henry James. There are an asset to the student and well undoubtedly result in this book becoming a standard reference in English Lit. courses. Part three, "Twentieth And After," has "some lines from Max Beerholts's 'A Christmas Carol'" plus other Beerholtsianes, and in the post-Beerholts section, the writings of A. E. Housman through Archibald MacLeish up to Jack Kerouac are discussed by master parodists like Robert Denzlow, Edmund Wilson, E. B. White, et al. The final section, called "Specialties," is a potpourri including the nonsense poems of Lewis Carroll, and parodies, composites and anonymous, and concludes with those nonsense plays by Ring Lardner. Also included in this section are some French parodies, unfortunately in French!

In the appendix, Mr. Macdonald has written some notes on parody in which he treats parodies from their very beginnings to the present day. Parodies, says Mr. Macdonald, are less vigorous today. "The world has become so tentative that satire, of which parody is a sub-division, is discouraged, because reality justifies it. What can a satirist add to the U.S. Second-World-war jokes? Or to the dealings between the United Nations and Premier Lumumba of the Congo Republic—the latter a character right out of Evelyn Waugh's *Black Mischief*. Indeed, in the Congo tragically, satire seems to be parodying itself!"

Gratitude is owed Dwight Macdonald for the tremendous task it must have been to sift through the various writings of past generations, to cull the wheat from the chaff, and to emerge with this handsomely constructed, sharply entertaining volume.



THE MAN WHO BROKE THE CENSORS' BACK

Starting with "Annie" and "Blue," colorful movie producer Otto Preminger has earned his reputation as the man who makes the censors see red by filming some of the audacious films Hollywood ever released!



BY CLAUDE N. JARROCK

WHENEVER the subject of censorship crops up at a Hollywood party, it's a good bet that sooner or later somebody will mention the name of Otto Preminger.

According to many film executives, this talented, Venice-born movie maker did more to blunt the point of the censor's blue pencil than anyone else in the industry. And they have some hard facts to back up this belief.

Now. In 1947, Preminger turned out his sexy film version of Nathanael Winston's stirring historical novel, "Forever Amber." He did this despite the fact that West Coast readers accurately predicted the troubles it would have with censorship groups across the country.

Then, in 1950, Hollywood's Production Code Administration refused to issue a seal of approval for "The Moon is Blue." Preminger broke precedent and released the movie without one.

Then, just two years later, Preminger was once more refused Code approval for a film—this time for



In his early days as a director, Preminger was a stiffer director. Here he's showing Bette Davis the proper way to be spanked by John Barrymore, Jr. With Kim Novak.

See next page

"The Man With the Golden Arm," his frank production about drug addiction. Again, he released the picture without a seal.

Now: In 1959, "Anatomy of a Murder" brought on the wrath of censors and started a round of lawsuits because of its cold-blooded discussions of sex and sexual attack.

Now: Finally, in January 1963, Preminger defied the American Legion and other self-appointed political watchdogs by hiring black-listed writer Dalton Trumbo to do the screenplay for his latest release, "Exodus."

In addition to these major engagements, the outspoken Preminger has been almost continually entangled in fights with anybody who tried to stop him from making the kind of movies he wanted to make in the way he wanted to make them.

Otto Ludwig Preminger was born in Austria some 55 years ago. At first he seemed destined to become a lawyer—seemingly an ideal choice for the argumentative and pugnacious Preminger. But, somehow, the theater became his passion. Though he faithfully followed his father's wish and received his law degree from the University of Vienna, he was acting on the stage at the same time. (Continued on next page)





The spacy dialogue which accompanied scenes like this resulted in the Hollywood comedy razing "Moon Is Blue."



Lee Remick played a girl who had been raped in "Anatomy of a Murder." Frank talk of rape aroused bluesmen.

Blockbusted screenwriter Dulles Trumbo was lured by Preminger to do script for "Exodus." Later Trumbo was fired.



"Exodus" aroused controversy with various Zionist groups. Film critics enjoyed, but didn't approve of the

Even while he was taking his law courses, he managed to find time to start a summer stock company.

In 1933, the year he graduated, Preminger became a protégé of the great theatrical figure Max Reinhardt who hired him as a producer-director.

Preminger left Austria in 1935 because of the increasing Nazi influence in that country. Some close friends theorize that his hatred of censorship and thought control dates from that period.

"Before Otto left Austria," one Hollywood friend states, "he had already seen Chancellor Dollfus murdered by Nazi conspirators. Then, in 1933, Hitler took over the country completely. Otto, of course, was violently anti-Nazi and still despises anything that reminds him of Nazi methods."

When Preminger left, he had already been married once for some nine years. He was wed while still a law student and his wife, Marion Mill, was a young dancer. The marriage lasted until 1938 when the director left the couple's Bel Air mansion never to return.

From Austria, Preminger came to the United States where he picked up an assignment to stage and direct a Broadway play. The show was a success and was responsible for the future film celebrity's first Holly-

wood contract as a director.

But under a steady diet of "W" assignments, Preminger quickly grew unhappy with life on the West Coast. "Otto was getting even more restless than usual," an acquaintance of that period recalls. "He felt that his talents were being wasted and that Fox was not giving him a chance to show what he could do. Eventually, he felt that he had no choice but to quit and go back to the legitimate theatre."

Back on Broadway, Otto took over the directional chores of the show, "Outward Bound," which ran for a satisfying year and a half. In addition, he put his formidable acting talents to work in Clara Booth Luce's anti-Nazi show, "Marry Me a Stranger."

While working on these and other New York assignments, Preminger found the time to teach at the Yale University School of Drama.

When Otto went back to Hollywood it was to work for 20th Century Fox, the same firm that he had left a few years before. But this time he was no longer stunted under to "W" assignments. And before long he proved to everyone's satisfaction that his ambition to make big pictures was not misplaced.

His first major success under the new contract was "Laura," still regarded as one of the all-time masterpieces in film mystery. His first brush with the U.S. censor came in 1947 when he directed "Forever Amber."

The Legion of Decency placed "Amber" on its condemned list, and used all its influence to keep it from being shown. They were partly successful. In the state of Massachusetts, for example, it could not be seen on Sundays. In the city of Providence, Rhode Island, it was banned altogether.

In spite of the censor—or perhaps because of them—the movie was a financial success. "Otto learned something from this experience," a publicity man says. "He found out that the publicity involved in banning a movie." (Continued on p. 21)



"Which one of us is going to call his bluff this time?"



Viking women sought danger in far places, but they'd probably have remained home if they'd sighted the charms of dangerous Dane Lee Wolfstead



VIKINGS

NEVER HAD IT SO GOOD

Those Norsemen of old had valor, stamina and lots of ingenuity, but they never had girls like these!

Emulating early Vikings, Biki Barit, a native of Finland, left the Red-controlled land and made her way to Denmark where freedom still prevails



Swedish Vikingess Kim Swenson models the weapons, helmet and shield used by followers of Ulf Erikson

Norwegian Marlene Elvén traces her ancestry back to the 'Viking chiefs' It's easy to see her Viking spirit



PETERS' PARADISE

where lovers made the balcony scene



BY JAY MARTIN

THEY'RE CLOSING OFF many of the balconies, today. Not all, of course. There are even a few young Romeros with a sense of the past that manage to pull off a pretty good balcony scene every once in a while. But as America's passion center, the motion picture balcony is going the way of the old-fashioned hay ride and the banding bed!

The movie house balcony flourished from the time of the first World War until several years after the second. In 1930, an article appeared which blamed the vaudeville shows and dance halls for leading young women astray. Now-a-days, girls are being warned about all the trouble that's in store for them in the back seat of an automobile. But between the ages of vaudeville and the hot-rod, there was hardly a moment that did not culminate against the movie balcony.

The successful gamblers on the balcony scene were World War One soldiers who didn't mind dating the girls they met at chaperoned dances as long as they had some place to go where they could escape the chaperon's eagle eye. The film houses were happy to cooperate by making first the last rows in the orchestra and then the balcony darker

than the rest of the theatre.

After the end of the war, Hollywood became a gigantic industry. New movie theatres popped up all over the country. And many of the uninhibited plots in these silent days reflected the growing rebellion against the rigid moral code of the 19th century.

The balcony crowd responded in kind. When Clara Bow or Bessie Taylor allowed a classroom lover to take a loving liberty, the girl you took up to the balcony was apt to slip into the mood and permit you the same liberty.

In the thirties, when "talkies" came on the scene, the movie theatre was the place to go. No where else during the great depression, could a man and a girl get so much entertainment at a price they could afford. The shortages of World War II and the immediate post war period kept the balcony scene a lively one until the fifties.

But just how did the movie balcony help promote the ways of a man and a maid? In the first place, it gave you privacy. It is true that you were surrounded by other couples, but their minds were concentrated on their own affairs.

In the second place, the very reputation of the balcony added to its popularity. "Weekend" in the balcony" became a national pastime for young unmarried men and women. A couple was expected to be romantic in the balcony—a girl who wasn't was considered sort of odd.

Yet, strangely enough, there was a kind of counter to balcony getting. The very side by side seating arrangement which allowed maximum excitement, made it hard to go any further. A very few enterprising souls did manage it, but by and large a woman could keep whatever she called her honor easily while, at the same time, cooperating in every other way.

The height of balcony fun came in those theatres which featured "divans" and similarly named seats with no armrests, high sides and high backs. Nobody could see what was happening in them! Yet even there, active couples were usually prevented from going all out through fear of the usher's flashlight. Still, if both boy and girl were willing, the divan did provide a way.

What finally killed balcony life? The prime causes are the same ones which toppled the movies in general from their high place in the entertainment world. Rising admissions and availability of other entertainment. Movies are no longer the fabulous boys they once were, and those who want them can usually afford bigger and better things.

The couples who once would have had no place to go but the films, can now afford the privacy of a car for their love life. If they have to share the fun and games, they can do so with out or two other couples rather than a whole balcony full. And if they need a movie to inspire them they will go to a drive-in.

The age of the balcony is just about over. A few young couples will sometimes climb the creaky stairs to explore those balconies which are not yet closed down. But most of today's customers are old married couples re-surveysing the balcony scene they had made so often in their youth. ###

HISTORY FOR



HIPSTERS

*Presenting for the first time the coolest of cool versions of such momentous
historical incidents as the Discovery of Coolsville, the Boston
Ten Rumble, Fig-Newton's Theory and Prieco's Shake-up!*

BY JACK ANTHONY

COLOMBO FINGERS COOLSVILLE



RIGHT FROM the start Chris knew he was defenseless from everybody else. He didn't dig them and they didn't dig him. When he told them the world was round, they laughed their heads off and called their eyes "A look," they whispered. It was the old paper-hole bet and Chris was hard-put to find an opiate to express his contempt. Finally he settled on calling them "squares" and the name seemed to fit.

"The world is round, and you're square!" he'd tell them defiantly.

"If the world is round," they'd ask with middle-class logic, "how come people don't roll off it?"

And Chris would draw himself up and insist that didn't prove anything. "People are falling off all the time," he'd tell them but still they remained unconvinced.

Now, around this time, there was much interest among the hip in the products and culture of the East, or Coolsville as the land of drug and Zen was known. Particularly encouraging trade, student exchanges and espresso parties were a couple of top cats named Ferdinand and Isabella, fat-bombers who ran the place for all the hip. Their formula was that anything East was cool, while Western wisdom was strictly for the ladies from Westchester. They were so with it that they wouldn't even attend the witch burnings on the West Side of Barcelona. They only went to exclusive burnings on the East Side where offensive warlocks were boiled in gourmet's salad oil.

It was only natural that Chris would be drawn to

the far-out sphere of Ferdy and Izzy. First he managed to run an audience with Ferdy. "Your Hip Highness," he addressed him, "I believe that by saying West, I can reach Coolsville."

"But, mate, Coolsville's

East. You'd better give your AAA map again."

"Your Hip Highness doesn't dig I believe the world is round. By saying West, I'll come up on Coolsville from the dark side."

Ferdy clapped his fingers and shook his head. "Like, look Veger, you're way out of what I mean, what are you smoking? It's going to your cerebration and reeler's waver. Don't make waves, cut. Don't bug me. Make like a smootspoon and blow blow, blow."

Chris was rock-bent but he didn't give up hope. After all people laughed at Pollack and Korman and even Miss Rabi. Prophets were always getting the teeth-wattle but from the status-quo-ers. He decided to try his luck with Izzy.

He cornered her at a coffee-house between poetry readings. She took to his under's darkness, spaghetti-stained t-shirt, garbled, uncombed brown and incriminated hair and it was rapport at first sight. "The world is round, and all that jazz," Chris told her at an omelet.

"Colombo, I know exactly what you mean," she said. "Like in the morning when last night's babies let the fat notes, I can feel it upstart."

Chris looked at her and knew they were when she dug. For sure, she dug. "Listen, Izzy, I'm a prophet of the world we're gonna make. You glow?" (Cont p. 71)

THE BOSTON TEA RUMBLE



MAN, IT WAS LIKE catastrophe back in the 1770s when the puritans put on the squares and the only cats who could get up the stretch for the tea were the ones whose Daddies walked in green. The order to up the tariff had come from George V himself, the Big Boy of the Synodists, and the hipsters were plenty hopped up about it. All over Boston, from Back Bay to Scollay Square, pupae were undulating and nerve-jangled users were slipping their snipe.

"First they hook you, then they up their take. Next they'll be cutting' the tea with knives!"

"Give me Tender Leaf, or give me a fix!"

"Taxation without representation is Cold Turkey!"

"All cats are created unequal..."

"And are buggy by their connection with certain infernal appetites..."

"Among these appetites are Wood, Hams and the pursuit of Cloud Nine..."

"These are the times that try cats' nerves!"

The midnighters grew into a big room, then a cool, cool silence. Hipsters heated the cobblestones without daring to stir each other, afraid to see the reflections of their own misery in one another's eyeballs, focusing on their own hot-leather which was too muddled to return the bloodshot stare.

And among them walked the strongmen men, market-coated, market-coated, cool with the tea in their bellies, the tea they swart in an aroma wafted across the air of Boston, hanging o'er them in an aura of hair-raising. They did their job, kept the powder dry, and behind

them lay and -rang the operations set on their legs of tea and told each other: "They're hooked. They'll come to us. They gotta. They'll pay the price. Let 'em steal it. Whadda we care? We take the risk. Let

'em pay!—Or let 'em take coffee!" The insult supreme—but they should have known. They should have known that even the most despised puritan is still a man somewhere, down under the appetite, still something more than an animal. They were to learn.

The coolers of the cats stirred. They got together and issued a manifesto in free verse calling all cats to a poetry reading at a local espresso joint. All months clandestine, "cause the redcoats had nailed the license list on the coffee houses and the dis-supplied arms had all been confiscated, the hipsters face-washed—and all, no tea, during the to-die time!

But the caties ignored the "These Puritans have been Exiled by Your Friendly Neighborhood Redcoats" sign on the front strike and word-of-mouthed it to the cats in slip in the rear entry—and just this once please not to worry about the Puritan implications. "Now is the time for all cool cats to come to the aid of the word-less," they said and the word was spoken.

It was a nervous gathering. One of the leaders, a modern artist too advanced for the Guggenheim called in to order: "I have here a canvas titled 'Tyranny' which portrays our state," he told them. With a flourish he pulled the covering from the canvas and revealed it. It was absolutely blank.

(Cost: \$ 70)

THE FIG-NEWTON THEORY



ONE DAY back in the 17th Century, a time when a man could think for himself without the help of a filter, a young farm boy named Isaac Newton was checking the consistency of work in the shade of the fig tree. Keeping an eye peeled for his father, a squawking who was forever bugging him about the sheep trading boy, Isaac was goggling half-type figs into his nose and plunking his grey matter for creative profundities. He was thinking about letting the road that ran by the farm, about the Wide Wide World away out there and how he'd like to savor its flavor.

He thought how he'd like to jag the country with some checks.

He thought how he'd like to pour his sundries jointly in the low-is too-muchers of the Fig Town. He pondered the possibility of poetry readings and the canon into his confusion of concepts, exotic, catholic, eastern and so on all the way.

He ruminated on ya-ya-ing his eyeballs to and fro amongst the abstractness and he longed to be introduced into the wonders of untitled paintings.

And he thought of making a name for himself in the world of figs and how rare it would be to be loved by it all—so long as he didn't have to be annoyed by this cartoon-palooka farm any more.

But he was alone. How could he make his mark? He wasn't hip. He wasn't hot. He wasn't even disillusioned—yet. They'd only laugh at him. He'd never needed pot. He wasn't queer—not even a little effeminate. And he didn't know Furloughers from Aberghethy, Grych from Natch, Pollock from pollen. He was square.

Circle with he was. Square.

He wanted the good world's candy, not the greened. He was ready to think tonight, fully over, yes, yes, but he just couldn't seem to find a concept worth thinking awfully about. Newton

sighed again and being an angry young man and causeless rebel slumped his back against the fig tree angrily and rebelliously, causing a fig to shake loose from a branch and catch him on the cranium.

Lo!

Egad!

Gha!

It was a sign. No doubt about it. It was a little thing but hadn't all conventionalism been built on a little thing? Hadn't heire or one of that crowd said, "I think therefore I am." Okay. Newton ignored to be a stark thinking.

Now let's see a fig had fallen from the tree. But how had it gotten up there. Well, somebody had once planted a seed (Newton's father had told him about the birds and bees and the flowers) and from that seed had grown up a fig tree. It had grown up, sprouted a fig and the fig had fallen down! Egad! Newton caught his breath. He had it!

"What goes up must come down." That was it! Newton panted. But was it hip? He repeated it to himself. Yes, yes, it was. It was as serious as scholars, philosophers, or abstraction. It was—it was grace, that's what it was. And right then and there he named his concept, "The Theory of Gravity" or "The Fig-Newton Theory."

Immediately he sat down and sent off again to The Evening Review, The Village Voice and the producers of *Downside Overnight*, the Fig-Newton. (Cont. p. 72)

THE FRISCO SHAKE-UP



IT ALL STARTED at this wine-parlor one night not too long after the flip of the century. The usual crowd was there. There was Frisco's, a muckraker and from Lethia. And there was Godelius, a walking complex looking for an analyst to attack himself to. And there was Daddy-O, a Gabriel of the Kama, ah-ah genre, the laureate of unrhymed verse and maestro of non-poetic poetry. K-K-K-Kama-cio, the writer who couldn't spell and Canny Pole-rank, the printer who was so abstract he had to tie weights to his shoe-laces to keep from flying off into an out-of-the-world orbit. Yes, the usual crowd. Plus Romaine Romaine.

Romaine? She was a method actress who lived her parts, a beauty queen with hips meant to swing wine high from and the kind of post-bellum wiggle that made you almost as glad to see the South retreat as to see her rumpsteak advancing. Romaine was loaded with talent—even if she couldn't act her way out of a Paradise pantomime. It stuck out all over her. Like, man, when she was around, no one could stay cool. Unless maybe you count Francoise—who had its own problems.

Anyway, this night, the crew was whooping it up over the vine and arguing about a new technique Romaine had brought back from her Group Workshop and Psychotherapy Class. According to Romaine, this new gimmick was the greatest thing to hit acting since Stanislavsky realized a tongue until steam began coming out of his ears. But let her flip it.

"This is a complete identification with the Mother

Earth from which we all sprung. A catharsis of the essence of man being into the dirt from whence it sprang. A synthesis of flesh to soil-flesh, of soiled flesh to the clean-soil, the unsoiled soil, the unspoiled soil. Do you follow me?"

Now, Romaine didn't usually run off at the toothline this way. It was so obvious as a ped where a pot party had been held that this chick was making like a manah bird with words freshly pruned by some pseudo-Brahma teacher. Still, they all worked hard at being hip, so anything real for real got a hearing. They asked Romaine to polish the lens so they could maybe see what the Right she was driving at.

"Well, it's all nature, dig?" she began and they all nod "Yeah, ah, yeah sure." She went on.

"We're all tied to the earth. I mean, like, it's a psychic umbilical cord, congenital." That sounded illogical enough to have meaning. "So, if we want to do anything on the earth, influence it, act, or write, or paint, or like that, creative, you dig, the best way is to pull the right way on this cord."

"Then what happens?" asked a sluttster from Oak-land. They threw him out and Romaine continued.

"Then you can do anything. Like act, for instance. I mean, say I'm playing a character about to be murdered. I pretend I'm the earth and somebody's about to slam a pick into me. It gives the portrayed depth, if you see what I mean."

"Suppose you're playing a disillusioned floozy, like Bette Thompson as 'Rain.' How does that work out with this Earth-Flow theory?" Daddy-O asked. (Cont. p. 74)



8 "The Courtroom" in lavish act



The NIGHTCLUB BOSOMS



Actress from abroad is always popular
Here a scene from "Carnival in Rio"



NOW IN ITS 16th year Broadway's "Miracle of 48th St.," the Latin Quarter, has remained longer than any major theater-restaurant in the history of New York. The reason for this, as its present owner and operator, E. M. Lowe, puts it, is because, ever since its inception in 1942 it was new, different, smart, and it didn't cost your right arm to go there. He neglected to mention that it's also a place where the bosom has always been boss.

Jane Stifford enchants audience with the Latin Quarter's "Belles Desires."

BUILT

Well-known comedy team, Ford and Reynolds, has it up with L. Q. lovelies.



The Latin Quarter has a long and notable history of bosomy allure, dating back to even before Lowe bought the building. It began 20 years ago as the Palace Royale, the social center of New York nightlife where beautiful bosoms were as common as the many great combs of the theater who made the place their second home. The club changed hands soon after, becoming the Palace D'Or which specialized in Chinese cuisine, temporarily pushing the good old American bosom into the background. Later the place became the Colosse Club, and then the Great White Way, after its then-owner, George White. But the bosky atmosphere of the past was being played down, and the nightclub fast began losing its charm.

When Lowe took it over in '60, he put back what was obviously the essential ingredient, manning the customers with a 90 minute spectacular filled with the hottest girls in the scintillating costumes. The critics loved it, and overnight it became once again the place to go in New York. And, as the ten thousand girls who have been interviewed for parts to date know, it is the bosom and not any measure of steel order that supported the Latin Quarter as standing-room-only style for nearly a quarter of a century.

See next page





As the playgoers' demands grew more demanding, the choreography, the sets more involved, and the costumes scarier than ever.

"Le Grand Oiseau" (above) is result of months of work by his choreographer.



These unadorned bodies are part of "Second Presentation" finale.



Dressed in sparkling "glamour," this beauty is one of the "Crystal Queens."

Included in the ninety-minute spectacle is the "Tummy on Level" act.





THE NAKED

*can be the kind of truth
seen through rose-colored
glasses, but the glasses
have to be a very special
kind, very special, indeed!*

BY GONNIE DELLERS

IT WAS INDEEDTARLY there — a rose-tipped and sexy, a startlingly rounded and tempting half-melon that demanded to be feasted. But it was impossible.

Not even Miss Lura Jones would dare expose an admittedly delicious breast right out like that in the saccharine atmosphere of Kales, Inc. Not during working hours, anyway. And not before the hired help.

Mark almost lost the eyeglasses when the second artfully developed melonary heaved itself into plain view. Well, not plain. The word didn't fit Miss Jones. . .

Mark slipped the dusty lenses off his nose and came very close to wailing like a lost soul. For now — shame — Miss Jones was fully clothed. An amazing, but hardly respectable trick if she had somehow peeked off something else, those scarce things. —

Unconsciously, Mark polished the glasses and lifted them again.

Whoope!

Miss Jones sure as the devil had, peeled that at. Not a stitch to cover her shapely thighs. They was as interesting little dimple right on her —

Reddiness. Mark whipped away the spectacles. Boss's favorite or not,

TRUTH

Miss Jones had to be approached. Kuba, Inc., was not a nuclear colony. Then he blinked rapidly, because Miss Jones was not made.

He was going mad. All the lonely, frustrating years had finally pushed him over the brink. Evidently Mark had blossomed into a reversing sex machine.

"You're blushing," Miss Jones said, looking at him. "And I can't possibly imagine why."

Because rape was rampant in his shattered mind, that was why, Mark thought wildly, because an imminent delirium loomed in his tortured madness.

Miss Jones got up from her desk. It was a complicated project involving the subtle whisper of well-fitted skirts, the flow and ripple of flesh from knee to toes.

"I can't imagine," she continued, "because you never blush at your own thoughts." At other people's, yes.

Then, in her natural illogical slipping of mental cogs, Miss Jones poked at the eyeglasses. "Are those the kind you see naughty things in?"

Mark gulped. "M-miss Jones—"

She had them on. The oddy-catty slant of antique frames gave her eyes an Oriental allure. Her lips mouth opened slowly, like dewy petals awaiting.

"Rocky," she gasped.

"I-I-I—" Mark stammered.

"Talk some more," she said. "It makes your funny words. My, you have a nice tongue; kind of soft, but—"

Desperately, Mark watched the glasses.

She poked. "And such a cute appendectomy, too. However did they get the X-Ray or whatever into those glasses?"

So he wasn't a hydrophobic schizophonic or. (Continued on p. 88)



NEW GIRL IN TOWN

Even a beauty can be lonesome in a big city when she doesn't know anybody



WHEN AN AMBITIOUS young girl hits Los Angeles, the first thing she does is make the rounds of the movie studios. Then she makes the rounds of the night clubs and theaters, looking for show work. Finally she hits the modeling agencies. That accounts for her days, but what about her nights? She doesn't know a soul in town, so what's she supposed to do with her spare time? Gaillyn Warner is such a girl. She had no trouble getting modeling assignments soon after her arrival in L.A., but she was lonesome in the evenings. Not a girl like Gaillyn makes friends fast and now her phone's always buzzing with invitations. # # #



My advice to girls in a strange city: "A little invisibility goes far, but beware wolves!"



At first Galyen used to doll up just to keep her spirits up. But now she's met people through her work and always has a date.







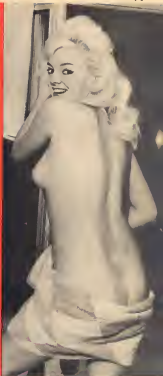
WHAT'S THE QUESTION ?????

CINDY TYRRE probes herself • **C**ould you be being able to look on the transverse side of life. She believes that in these days of A-bombs, H-bombs and global uncertainty the ability to see the funny aspect of things is necessary to keep the world in perspective. In keeping with this, she's developed a sense of humor which is particularly tickled by the comically offbeat. Which explains why the first time she saw a skit on the Steve Allen Show called "What's the Question?" she went off into gales of uncontrollable laughter. "What's the Question?" was a take-off on the popular radio program *The Answer Man*. In the Allen version, listeners supposedly wrote in answers and he supplied the questions. The first "What's the Question?" skit drew a large response from viewers and it became a regular feature of the show. Later Allen expanded the idea into a book. Here, Cindy presents her own version. The answers are printed beneath each picture. The question may be found on page 48. **Y Y Y**

A. "Once a week if you're single. Twice a week if you're married. More if frustrated."



B. "That's a very interesting idea you've got there, my friend. But gee whiz, do you ever have the wrong number?"



C. "It makes me tingle with delight all over. It's one of the greatest satisfactions I know. It's just terrific!"

D. "Because it makes me stink and who wants to spend the entire night scratching? Also, it's too warm and confining."



E. "Yes, if they're big, friendly and are well-groomed. But never the wolfish type."



A. "How many times weekly should the average person have a wash?"
B. "Whereas, I prefer the shower."
C. "Whereas, I prefer the shower."

THE QUESTIONS ARE...

Q. "Why do you take so many showers?"
A. "Because it makes me stink and who wants to spend the entire night scratching? Also, it's too warm and confining."

Q. "Why do you take so many showers?"
A. "Because it makes me stink and who wants to spend the entire night scratching? Also, it's too warm and confining."



"Doctor, I'd like to consult you about a rather unusual operation!"



THAT SPECIAL

... can be the difference between panic and

BY JACK HUNVALDE



THE SUBWAY TRAIN rumbled into the station. As the doors slid open, a tightly-knit cluster of human bodies pressed helplessly into the opening, paused there a moment, then burst through onto the Fifth St. platform. Immediately another jolly-like mass of people spilled into the crowded car. Among them were two well-dressed gentlemen, one a bit older than the other. The younger, a not unhandsome chap in his late twenties, was Jesse. The older, whose flaming gray hair bespoke twenty years more than that, was Solomon.

The doors closed and clicked, snapping at a woman's heel as she just made it inside. A small brown package she held in her hands remained caught between the doors as if clamped in a pair of tongs. Solomon and Jesse exchanged amazed glances at the woman's frantic but futile attempts to pull her package free. With a hunch, the train pecked forward, released, then accelerated steadily. The door was still slightly ajar due to the package. The safety mechanism which ordinarily prevents a train from moving unless all its doors are tightly shut, had apparently been allowed to fall into disrepair, and the woman eyed the opening uneasily, shying away from it, but still gingerly clutching her trapped parcel.

Solomon and Jesse held onto the white pole which rose from the floor. They sighed with weary acceptance as the train rocked, jostling them against the other commuters.

"What time you got?" Solomon shouted to Jesse over the mass cluster.

Jesse looked at his watch. "Five fifteen."

"Good! Plenty of time! I don't have to be there till six-thirty! First show doesn't start till seven!"

"What a life!"

"What say?" Solomon leaned closer to Jesse.

"I need what a life!" Jesse shouted above the roar.

"I've always worried about being pushed. You—" He switched his gaze on the white pole. "You have nothing to worry about from the cops anymore."

"Oh, I've run into my share of cops in my day," Solomon said. "And don't think it's all pie and ice cream now. It takes a lot of skill to perform in front of an audience with every eye watching every move you make."

"It's no harder than working the crowds like I do," Jesse said.

INSTINCT

profit when terror strikes in the subway!

FICTION



"The hell it isn't!" Solomon exploded.

"A lot of people could die just as well."

"Don't be ridiculous!" Solomon bellowed, the old craftsman annoyed at being outwitted by a young upstart. "It's a hundred times harder! Don't you realize—you're up on that stage all alone with your victim. He's tense. He's just waiting for your hand to slip into his pocket so he can grab it and make you look like a fool in front of the audience."

"I'll admit it takes skill," Jesse conceded.

"Of course it takes skill," Solomon was adamant. "But more than that it takes a certain instinctive feeling. You can't relax for a minute. You can't disappear in the crowd if something goes wrong—because there is no crowd. You're right out there in the spotlight and you have to keep up a steady stream of talk besides. It's nerve-racking, believe me! You have to have that special instinct for the game, or you'll never pull it off."

Jesse shrugged his shoulders and gripped the pole tighter as the train swayed. "I'd still rather have a soft nightclub act than work on the streets."

"Soft, my eye!" Solomon smiled wryly with the wisdom of his years of experience. "I'll be quite a few years yet before you'll be good enough for that, my friend."

"I have as much instinct as I'll ever need, right now," Jesse said hotly. "Hell, I've been picking pockets for almost eight years already."

"And still you almost got caught last week."

"I was careless, that's all."

"You can spend a year in jail for a single moment of carelessness."

"I got away, didn't I?"

"Sure you got away. You got away because you could run faster than the cop, and you were able to lose him in the crowd. You were lucky, that's all. Maybe the next cop will be able to run faster than you. Then what, my young friend, eh?"

Before Jesse could answer, the train burst out of the tunnel into the 48th St. Station, and people began pushing and shoving to get near the door. The train slowed, then stopped, and the doors rolled open.

The woman whose brows perhaps had gotten pinned between the doors at the last station, removed it and walked to another part of the car, hoping to find a seat.

With an audible bang, the doors closed, cutting off

the flow of passengers. The last person to gain entry was a stout, elderly gentleman with a clipped gray mustache. "Heaven!" he exclaimed to nobody in particular as the door snapped at him. "My goodness!" He gripped the white center pole.

The train rumbled on, creating a droning roar which lulled the passengers into a half-slumber.

"Maybe it's a good thing you had such a close shave with the law last week," Solomon said, poking up where they had left off. "It ought to teach you a lesson. In this business you can never let your guard down, for an instant."

"I have no excuse for that," Jesse admitted wearily. "But that doesn't mean I don't have the instinct of a professional."

"Maybe so, maybe so," Solomon nodded his old gray head wisely. "But until it becomes a reflex action as natural as breathing...well, take it from a man who's been in this racket for almost fifty years—don't try to perform in front of a group of people."

"I'll bet you a steak dinner that I'd be a sensation," Jesse said, pepped.

Solomon grinned. "I'll bet you ten bucks and the steak dinner that if you were to pick someone's pocket or take his watch while a hundred people watched you, you'd fumble the whole thing."

Jesse's reply was lost as the train roared out of the tunnel and began slowing for Grand Central Station. Shortly it ground to a halt, and the doors opened. The people on the platform and those in the cars swarmed around each other in a holiday effort to enter or leave the train.

Jesse watched the scene distastefully for a few moments, stood at the maestro's elbow. (Continued on next page)

THAT SPECIAL INSTINCT *continued*

ous lack of confidence in his talents. Solomon, he noted, was lost in his own world of thoughts. The elderly gent who had boarded the train at the last stop was busily trying to make his exit.

Jesus eyed him up carefully. He eyed the door purposefully, calculating how many more seconds remained before it would close again. His lips moved slightly as he counted to himself.

Then, suddenly, he threw his body against Solomon's, pretending to fall. Solomon rebounded in surprise, bumping into the old man, and the two went careening towards the door.

Jesus had timed it perfectly. The door trapped shut, imprisoning both of Solomon's arms and the right foot of the elderly gentleman. The detective door held them both in a vice-like grip as the train lurched, lurched forward, and shot into the darkness.

The next, elderly man was the first to react. The blood drained from his face, and he screamed in terror as he tried to pull his foot free.

Jesus stepped close to Solomon who had been caught above the elbow. "Take it easy," he advised calmly. "Just keep your arms close to the car."

Solomon nodded.

"Help me! Oh help me!" the old man shrieked, his panic paring the stuffy atmosphere of the cramped car. His fear was becoming contagious. Everyone pressed back to give room to the two trapped men. Several of the women in the car began sobbing, and a few began weeping with terror. The whole car had come alive with fear, and everybody was staring with mixed fascination and horror at the scene before them.

Jesus's voice shattered the turmoil as it rose above the thundering din of the speeding train. "All right everybody! Just relax! Everything's under control! Everything's all right!"

The panic began to subside a little as Jesus's calm commands drifted out the elderly man's shell, agitated pulses.

"Don't anyone try to help!" Jesus shouted, waving his arm at a couple of men as they made their way towards the trapped twosome. "They're okay! Nothing can be done till we reach the next station anyway, and you'll just get in the way!"

The men fell back.

"Anyhow," Jesus announced to the occupants of the car whose attention was now focused just on him, "it's a lot better than being on the other side, isn't it?"

He grinned engagingly, and a scattering of nervous laughter rippled through the crowded car. Even the elderly man, whose irrational fear had sparked the near-panic in the first place, settled down to a small fidgeted whimper.

Everyone's eyes were fastened on Jesus, who obviously had complete control of the situation, as he kept up a steady stream of calmest patter.

When the train reached 34th St and the doors rolled open, the passengers broke into spontaneous applause. Nothing but acknowledgment, Jesus stepped out onto the platform, followed by Solomon who was rubbing his arm to restore circulation. The elderly gentleman stamped thankfully into a cab that someone offered him. The doors closed and the train pulled away.

Jesus and Solomon walked along the platform towards the exit. Solomon was all praise for his young protégé. "That was quick thinking," he cooed. "I hate to think what would have happened if that mob had panicked!"

A small smile played about the corners of Jesus's lips. "Yes, it was quite a crowd, wasn't it?"

Solomon granted his agreement and pressed through the turnstile. Jesus's smile grew wider. "And every eye on me. Weren't that right, Sol? Every eye on me?"

Solomon's eyes grew wide. He grabbed Jesus by the shoulder and shook him. "Why you devil you! You didn't! You didn't!"

"You bet I did!" Reaching into his trouser pocket, Jesus withdrew an expensive leather wallet and a gold watch, those of the elderly man. He held them out to Solomon. "Well, cheap, what do you say now, eh?"

Solomon slapped him on the back, prouder than a new father. "You devil! You brilliant young devil you! You planned that whole thing!"

Jesus laughed modestly.

Solomon couldn't get over it. "That was wonderful! Marvelous! Great singing! Fabulous sense of drama! I take it back, my friend, you'll not only be a stage pickpocket, you'll be the greatest sensation the profession has ever known. You'll make your old instructor seem like a lumbard and a connoisseur!"

"I think there was a little money of ten dollars," Jesus prodded gently.

Solomon snapped his fingers, suddenly remembering the wage. "By God, that's right!" He reached into his trouser pocket, then quickly withdrew his hand and patted both pockets frantically. He looked up dumbfounded. "My wallet," he said stupidly.

The smile hovering on Jesus's face stretched from ear to ear as he reached into his other pocket, drew out Solomon's wallet, and handed it to him.

"Now that," he beamed proudly. "is instant!"



"Why do they call me 'Abominable'?"



BACHELOR'S APARTMENT

Fine time can be a fine time if you know what to do with the grape—and the girl!

A TRUE WINE LOVER is the sort of guy who has a wide range of likes in his favorite beverage. He'll keep some extra-special bottles in the apartment for grand occasions, but he'll also have a half-gallon jug of ordinary red or white wine to drink whenever he feels the urge.

One reason for the wine buff is that there's nothing like the goodly juice of the grape to put a female victim in a romantic mood. There are some of the occasions, naturally, for which the faithful jug won't do. But the question is, what sort of wine will? The really fine imported stuff can make a wrong dent on a man's budget. A nice compromise would be one of the better California wines which are smooth, tasty and a bit less expensive than the same quality wine imported from overseas.

There are several things to keep in mind about California wines. The first is that it won't taste precisely like its imported counterpart. A California burgundy, for example, may be a fine wine in its own right. It will not duplicate the taste of burgundy from France. Nor, according to the California Wine Institute, should it be expected to.

Both climate and soil composition differ in France and California. So, for that matter, do winemaking techniques. Wine made from California-grown grapes will have a slightly different flavor, texture and aroma than if the same grapes were grown and processed in another area.

Another point is that many of the best California wines are sold under the name of the grape variety from which the dominant part of the blend is pressed.

A "successful" wine is not necessarily any better than a top California blend named for its European counterpart. But you do know that

BY MORTON J. GOLDING

its major part is pressed from a chosen variety of grape. It's also a safe bet that the winemaker will take other pains to produce a superior product.

Here are a few of the best known varieties. When applicable, I've also listed names of the famous European wines in which these grapes predominate.

- Red Wines
 - Cabernet—Cleret
 - Pinot Noir—Burgundy
 - Zinfandel
- Rose Wines
 - Grenache
 - Grenache
- White Wines
 - Pinot Chardonnay—Chablis
 - Sauvignon Blanc (sweet or dry)—Sauterne
 - White or Johannisberg
 - Riesling—Rhine Wine

* * *



It's a long, long jump from California wines to Irish whiskey, but since they're both such tasty beverages why not make it?

I've been hearing a lot about a hot drink called Irish Coffee, lately, and decided to send for a recipe. Here it is. I've tried it and it's good.

First heat the glasses by filling them with very hot water. Let them stand for a few seconds and then empty. Now, fill them $\frac{3}{4}$ full of hot, black coffee. Drop 2 or 3 cocktail cubes of sugar into each glass and stir until completely dissolved. Add a full jigger of Irish whiskey and top with light whipping cream, which you can carefully pour over a spoon and will form a head.

Just the thing to serve in a fair collier on a cool evening in early spring.

* * *

A word here about the problem of overdoing the wine at your lady friend. Often, under the impression that wine will wear away her resistance, the bachelorette plans her wish as much of the bubbly that you can bear her party. That is never wise. She's far more likely to become tedious than passionate. To guard against this, blind her. Discoveries served along with the wine will provide an adequate tummy bang. A baked salmon spread, or red Caviar (black is too spicy) or plain crackers should do the trick nicely. Remember: Wine, in the male as well as the female, loosens the throat but decreases ability.

* * *

Want to buy your beer in gals? You may be doing just that within the not too distant future. Breweries are now trying to perfect a tablet which can be dropped into a glass of plain cold water in order to turn it into beer. Personally, I find the thought rather disgusting. # & #

THE ART OF BEING WATCHED

The dance is seemingly one of wild abandon. The eyes of the audience are riveted upon the wildly gyrating figure. Yet with every movement

Renee Andre is aware of those watching. That's why she's tops!



MASTERING THE ART of dancing and the art of double-doubling is only half the knack of being a successful exotic. The other half—and possibly the most difficult part—is developing the technique of being watched. To lose one's toes to a torrid rhythm, to divert oneself of one's clothes at the same time, and all under the watchful eyes of an attentive audience—this requires the utmost in poise, self-consciousness and professionalism. These are qualities displayed to the fullest by Renee Andre in her specialty dance at the El Rancho in Hollywood. Add to them a sensational 26-27 figure, a whirling mass of tantalizing blonde curls and the vibrant personality of the true artist and it's easy to see why Renee consistently performs to a packed house.

2 2 2





"It's not that I have to drink to say yes ... but this way I don't feel so guilty in the morning!"



CARTOONISTS, like comedians, reserve their best work for their contemporaries exclusively. Every working cartoonist has a little file put to one side which contains cartoons that are not for sale. This file is pulled out when fellow pen-men visit and the result is what is known as the "inside chuckle." Now the "inside chuckle" has been let out by Jack Heller, a cartoonists' agent who persuaded magazine-dons to top illustrations to release their private stock to him so that he might compile a book of them. The result is "Sex-exclusive," a Belmont paperback edited by Heller which proves that the "inside chuckle" is as marketable as the cartoonists' more deliberately commercial work. Originally intended for connoisseurs, BACHELOR here presents the best of "Sex-exclusive" for the enjoyment of its readers. A 114

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"We've reached earth—prepare to land!"



"Isn't it time for his midnight fix?"



"Come on, Francis, be a sport! What difference does it make now?"



"ORAT, Buster, take your finger off the door b-b-b."



"This is very embarrassing, Miss Chilton—it seems to be stuck."

...THAT EVIL MAY PERISH

*The Dussehra Festival
is the most spectacular
event of the year in
Delhi. It's also when
the Devil gets his due!*



A larger-than-life figure of Lord Rama is an important part of the festivities. His saga, called "Rama of the Ram," was one of prosperity



By twilight on the tenth day of the Festival, the field where Rama is to triumph over Ravana in fireworks display is jammed with spectators.

Just before Festival starts, fleshing touches are put to head of Rama, Festival's final day is climaxed by burning of Ravana.

THE DEVIL gets his due once a year in Delhi, capital city of India. The occasion is the Dussehra Festival, a colorful celebration symbolic of the triumph of Good over Evil. Or, in terms of the Hindu legend, a portrayal of the victory of Lord Rama over the ten-headed demon, Ravana. According to the legend, Ravana kidnapped Rama's beloved wife, Sita. Rama enlisted the aid of the war goddess, Durga to get her back. This he succeeded in doing, slaying the evil Ravana in the process. The Dussehra Festival lasts ten days, during which time processions made up of elaborately decorated floats and accompanied by dancers and singers march through the city. The floats are painted to represent the principals in the story and are loaded with sky-rockets, fire-crackers and other explosives. These are set off on the last day of the Festival, which comes to an end with flaming arrows from Rama's bow piercing Ravana and other demons. Thus Evil goes up in flames. \$\$\$

Floats feature effigies of Rama and Sita. Below: An actor is being made up for role in open-air play.





"What ever happened to your friend with the 'Love Thy Neighbor' sign?"

H

andbook for married bachelors#2



BY MARK DROGG

THAT A MARRIED MAN must retain some semblance of his premarital know-how if he wishes to keep his spouse in love with him, is indisputable. But how to go about it is another matter indeed. Therefore, in line with Bachelor's policy of providing, via this column, advice on the elusive subject of how to make your marriage work without working too hard at it, we are devoting this week's column to a discussion of the techniques a married man must use if he wishes to remain untamed while grinded on all sides by domesticity.

The first, and most important concept to firmly embed in your mind, is that you must make a point of standing up to your wife at least once each day. Twice a day is better. For if you can manage, although, as with exercise, it might be a good idea to start off easy and work your way up. This might be referred to as doing your daily stand-ups, and, like sit-ups and push-ups, will prevent your posture as head of the house from growing flabby.

Stand-ups may be accomplished in a variety of ways, and it might even be fun to do them in a different way each time. Aides on the rug, for instance, is a good gambit for the beginner, reading the paper at breakfast puts you in the arena pro stance, and an expert can go on to more artistic endeavors like forgetting bath-tubs, forgetting anniversaries, and even forgetting to come home once in awhile.

Now that you've gotten into the swing of things, you can begin to concentrate on the second point. Do not hide your faults. In fact, it has been shown to be psychologically effective in the constant battle which is marriage to do just the opposite. As the marital advice articles ad-mitted, she married you as you were, and that's the way she's going

take you. So let her know that you intend to stay your own sweet self, and haven't got a single revision in mind. Reveal faults she never suspected anybody of having. Elaborate on the old familiar ones, round them out, polish them. In a pinch, invent a few faults. This gambit should serve to keep the little women continually aware that, faults or no faults, you are still the boss.

Point number three is: Let her do things for you. It's a well-known fact that a woman feels more like a woman when a man gives her firm commands to follow. If you haven't been in the habit of doing this, upon you'll find that the best policy is to break her in gently. "Pass the salt, please," is a good example of such an introductory command. After thoroughly conditioning her to pass anything within reach, you are then ready to advance to things that are not quite within reach, such as, "Honey, how about running downstairs and bringing me up a pack of cigarettes?" If you've tried this too soon, chances are it will bring a "No," but don't let that throw you. Simply affect a noble expression, tell yourself that "War is Hell," and proceed undaunted. Under no circumstances should you give in and go down and get them yourself. Nor (and this, if you do this, you're finished) should you ever go down and get cigarettes for her! Just keep on quietly barking orders and you'll find that pretty soon she'll start obeying them. "Turn the light out, will you dear?" She's got to if she wants to go to sleep!

Finally we come to the bedroom, that last bastion where, when all else fails, the man can still remain king of the roost if he goes about it properly. It is here that a man gets his final chance to assert himself.

The best means of accomplishing and asserting it to simulate these gestures, but highly successful masters of the technique of living with the female of the species, the cave-men of old. No wife—not even if she wears the trousers all the day long—can resist a well-managed cave man approach as the shades of twilight deepen.

As with the other methods, moderation is the keynote if this is your first attempt at this sort of broader buffoonery. A few hearty "Ugh's" interspersed throughout the evening should suffice for a starter. Then, as this starts to take effect, and you see her pseudo-machismo melting away and being replaced with pure femininity, you have a choice: either increase the frequency of the "Ugh's," increase the volume, or increase the total dosage.

As you were accomplished at grunting in early fashion, you will likely start feeling your oats and pretty soon will want to go on to buttress your hard-won position as undisputed dictator of your domain. There are various related techniques which fall under the cave-man classification, but the only one you need really be concerned with is hair-pulling, an art which has fallen into some disfavor of late. Nevertheless, it's a sure-fire technique, just so long as you remember that a little goes a long way. Simply copy those numerous pictures you've seen of the big cat dragging his tail along the ground by his bridle. Grab a fistful of your loved-one's locks and drag her from the kitchen to the bedroom and back again, several times a day. If you have a set of stairs in the house, so much the better. She'll love it.

The basic point to remember is this: Never yield an inch to a woman, if you do, she's bound to start thinking she's a ruler! **END**



GRANDMA

WAS A
PATSY

A 70-year-old widow plus a fortune in oil added up to opportunity for two of the most personable—and most unprincipled—con men who ever buried a phony treasure and dug it up again for fun and illicit profit!

BY CHARLES V. HENNO

IT IS EXTREMELY DOUBTFUL that Mrs. Dora Roberts of Big Spring, Texas ever heard of the late Phineas T. Barnum and his celebrated diction: "There's a sucker born every minute." Or of Wilson Mizner, celebrated wit who built a century later, who added: "And two wise guys to take him."

If she had, Grandma Roberts (as she was known throughout the Big Horn country) might have saved herself a lot of embarrassing publicity, as well as more than a quarter of a million bucks in cold hard cash. It is true that the sweet, trusting little old widow woman was a natural-bore sucker. Even so, she should have been at least a little more suspicious about buying several tons of solid 14-carat gold bricks at less than ten cents on the dollar.

However Grandma had learned that almost anything can happen in Texas.

Up until 1880, when she turned 70, Mrs. Roberts had

lived a plain and uneventful existence on the ranch near Big Spring (population 14,000) left by her dear departed husband. Suddenly oil was discovered on the property. A horde of rough, tough drillers swarmed all over the ranch, tall derricks blossomed where steers formerly had grazed, black gold gushed out of the ground in such profusion that the widow suddenly found herself one of the wealthiest females in the southwest.

Word of her good fortune eventually reached the ears of a thoroughly unprincipled young scamp named Walt Tinker, and his equally rascally uncle George Westfall, a tall impressive-looking gent in his late 30s. These two Texas raiders put their heads together and conspired on ways and means of putting the late on the rich old lady for a healthy chunk of her newfound oil loot.

The dastardly scheme they eventually concocted was inspired by a prominent landmark known as Signal Hill on the Roberts ranch. According to popular legend, during the war for Texas independence a group of immensely rich husbands and their families, fleeing south to Mexico, had buried a fabulous treasure on the hill. They never had returned to claim it. In the intervening 100 years several attempts to locate the buried loot had been made. All had failed.

Buried treasure? What magic those simple words evoke. Who can resist them?

So after duly laying the groundwork for latency, one fine day in October 1932 the two mountaineers drove up to Grandma's ranch. Uncle George, attired in eclectastic garb and a proven manner, introduced himself as the Reverend Doctor J. B. Bryant. He said he had spent many years doing missionary work among the poor forgotten Indians in Mexico. In the course of his duties, doctor, he had come upon a tale which might be of interest to Mrs. Roberts.

While riding through a village in the north of Mexico he'd heard heart-rending moans coming from a miserable hut. Halting to investigate, he found a very old man alone, sick and starving. He dismounted, ministered to the sick man, remained in the village long enough to name him back to health. As he was about to depart, the old fellow said:

"Belier, you have saved my life. I can never repay you for that. But I will give you something of value."

He unbuckled his shirt, fastening a worn buckskin bag suspended from his neck by a string. Opening the bag, he drew from it a dog-eared piece of dirty parchment and handed it to his benefactor. It was a crudely drawn map, obviously very old.

"My father gave me this," he said. (Cont. on p. 55.)



BACHELOR VISITS A GLAMOR GIRLS'

PAJAMA PARTY

Nobody naps when beauties get together for a bedtime gab-fest. But who needs sleep with dreams like these?



See next page



Tell us secrets of pajama party say Renee Romano (L) and Grace Carroll. Girl who does, will be very later.



What do girls talk about at a pajama party? "Men will never know!" says Charlene Jones smilingly, while Donna Woodleigh (L) explains that the reason they'll never know is because, as might be expected, it's men who are the topic of talk.



Julia Fiedler and Anita Doss (below) like pajama parties because they provide excuses for a girl to let her hair down.



"No man's land!" That's what a pajama party is according to these glamor girls. But they reckoned without the doggedness and the ingenuity of BACHELOR's photographer. He invaded the forbidden premises and managed to get away with these exclusive pix. How's that for being on the job? And how about a job like that?



Dorothy Joyce wears a nightie to the bedtime wingding, but ardently she hits the sack in the altogether.



Pajama parties are awfully for teen-agers, but since the Mitzel DeBruins never outgrow enjoyment of them,



Bedtime at pajama party finds Tania Yello and Annie Andrews sleepy. Annie always sleeps in pigtail.



THE SHAVING GRACE

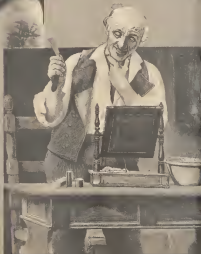
The razor-sharp lowdown on how and why man has always whittled his whiskers!

SHAVING IS A HABIT few men ever wonder about. For the most part they accept it as a necessary evil and keep scripping away—usually at the insistence of some female or other.

I began getting curious about this subject only a few months ago when I ran into an old friend I hadn't seen in several years. When I knew him before, he was an ordinary looking guy with a face as pink and clean as that of a Madison Avenue boy-wonder on his way to meet a divorcee client. Now, however, he was sporting a full, thick and bushy beard.

My first thought was that my friend had turned hermit. But he denied that vehemently.

"I decided to grow my beard," he explained sternly, "when I began reading about all those girl athletes in the *Olympian* last Summer."



"What do you mean?" I asked.
 "It is the only public thing a man can do now-a-days that a woman can't."

My friend had a point. Beards have been a symbol of masculinity all and on through the centuries. In Victorian England, for example, a gentleman who did not wear a beard was apt to have his virility questioned. And in classical Greece, the philosopher Diogenes — whose major claim to fame was his futile search for an honest man — firmly believed that one who was took up shaving was trying to change his sex.

Why do men shave, then? Nobody knows for sure, but there have been several theories about it.

One modern conjecture was that which I learned from a psychiatrist who stated that shaving is most popular in a society that's dominated by women. Beards are a symbol of masculine authority," he said. "The 18th century was male dominated. The father image was extremely important. Therefore beards were popular."

Today, the mother image is more accepted than the father image. Women are coming into social, economic and political prominence. The masculine beard had to be shaved off — streamlined, so to speak.

That point of view seemed to be both logical and frightening as hell. I was just about to throw away my razor for good when I came across some facts about Alexander the Great.

Now, Alexander, who conquered every country he could get to and still found time for an active sex life, was far from being a sissy. Yet he was the one who popularized shaving in his day by mandating that his own soldiers — not their razors regularly. Why? For a good military reason. He did not want them to get their beards grabbed during the middle of a sword fight.

The idea worked too. In the hand-to-hand combat of the day, Alexander's beardless warriors wrought havoc on his ferocious looking, but far less vulnerable opponents. One could almost say that Alexander's cutting of the beards changed history as much as his cutting of the Gordian knot.

And so much for the good doctor's theory.

For one reason or another, men have been shaving themselves practically since they crawled out of the caves and maybe even before. Ra-

zors are among the oldest implements now in existence, some dating back four and five thousand years.

They were fashioned out of almost every hard material you can think of. Some were made from something called "obsidian" — a dark, volcanic rock that was chipped and fractured to give it a sharp cutting edge. The ancient Chinese, used clam shells as razors and polished these beards out hair by hair. In Egypt, they had pieces of stone, bronze and iron — depending on which era they were made in.

Beard shaving has had a long and honorable history in the Americas, also. First razors were being used by the Indians of Peru in the year 300 B.C. The Mayans, whose history dates back 3000 years in Mexico and Guatemala, had a complete ritual about their faces. They began shaving the facial hair before it even appeared on boys. When hair did grow, was then plucked out.

Egypt's shaving rituals were also strictly followed. According to the old customs of that land, anyone who didn't shave was dirty, uncleaned and undoubtedly un-Egyptian, to boot.

The men who dwelt by the Nile in those days, however, were the type who liked to have their cake and eat it, too. They wanted to be clean, healthy, modern and all that. But, at the same time, they thought that a small beard could be a mighty fashionable decoration. They compromised by tying one under their chin. The common folk wore a short must beard which measured about two inches in length. Those of the priests were longer and square cut.

The Egyptian gods, by the way, are pictured with beards that turned up eerily at the bottom. Nobody knows whether they were false or not.

During the golden age of Greece, nobody shaved. Nobody who counted at any rate. Diogenes' opinion of those who did was shared by every other right-thinking man of the day. Then, Alexander's victories changed the facial habits of several nations (including Greece) and it became laugh to find a man who didn't shave.

Roman legions started shaving about 300 B.C. Later, Julius Caesar mandated that his men scrape their heads clean with parvae—for the same reason, apparently, that Alexander wanted his soldiers to be clean-shaven. (Continued on p. 90)





Gags for Stages

A MAN WAITING for a bus noticed a pretty young girl stalling her little dog into her blouse so that she'd be able to board the bus without the driver seeing him. She made it successfully past the driver, but when she sat down, the man who had seen her hide the dog, now noticed that she was squirming uncomfortably in her seat.

"What's the matter?" he asked.
"Don't be housebroken!"

"Oh, he's housebroken, all right," the girl replied. "He just ain't wanted."

§ § §
Advised by his Editor in Chief to cut down on the use of his news stories, the young reporter turned in this gem of brevity: "Sweden Fol-finger looked up the elevator shaft

of the Plaza Hotel to see if the elevator was coming. It was Age 34."

§ § §
The precocious little kid was getting a howling out from his mother for using a certain four-letter word. "But Mommy," the kid complained, "Tommy's Williams uses that word all the time."

Replied the mother: "Well, don't play with him then."

§ § §
Little Johnny, six years old, approached his father one day and announced: "Little Mary next door and me are going to get married."

"Well, that's fine son," said the father. "But where are you going to live?"

"That's no problem," explained Johnny. "My father built her a

playhouse in the backyard, and we're going to live in that."

"I see," said the father. "But what are you going to do about babies? Have you thought about that?"

"Yes, Mary and me talked it over. We decided that if the lady say eggs, we'll run step on them."

§ § §
The beatnik who had sped through an intersection against the light was pulled over to the curb by a cop. "Didn't you see that red light?" rapped the cop.

"Daddy-O," countered the beatnik, "I didn't even see the house."

§ § §
A farmer's wife was telling the village constable about the young visitor they had from town whose language was rather raw. She feared that her own child would pick it up.

Later on the constable paid a call at the woman's house. The young visitor answered the door.

"Hello, little girl," said the policeman. "Are you the little girl who's been using bad words?"

"Who told you?" was the answer.
"A little hand."

"Well, I'll be damned!" bluffed the little girl. "And here I've been feeding the little handpicks!"

§ § §
A large crowd attended the big-time gambler's funeral, mostly his old professional friends. The preacher noticed the strategy. "Risk is not dead," he said somberly, "he only sleeps."

From the rear of the crowd came a loud voice: "I got a couple grand that says he don't wake up!"

§ § §
"I don't think you ought to become upset just because your son makes mistakes," said the psychiatrist. "And the fact that he sometimes tries to cut them is also quite normal."
"Well, I don't think so," snapped the woman, "and neither does his wife."



is a dead pusher" as they attacked. They fought their way aboard the tea-laden ships. They stuffed their pockets and their boots and their noses with the stuff and then they set fire to all that they couldn't

carry. The smoke billowed over the harbor in a junk-burning smog. And the fugitives sat on the dock smoking contentedly for a long time. For a very long time indeed. ***

THE FIG-NEWTON THEORY

(Continued from page 34)

Theory became the talk of Hip-Land.

It was debated in expresso joints. "Its foundations are Freudian!" said one school. "No, its basis is steeped in the tradition of Nietzsche," said another. Or, "Newton's Theory is a reprobation of the Marxian tenet outlawing the inflation spiral," declared a third.

A famous modern artist painted his conception of "Fig Dropping from a Tree" and it was hung in the Guggenheim Museum. Unfortunately, it wasn't until some weeks later that it was discovered that it had been hung upside-down.

A fashionably ditzy French poet immortalized Newton's Fig in free verse: "Fruite-ripened fig—/ Who gives a fig?/ Grow-ripe from the branch/ Clock out! Look out! humanity—fig—thought is evolution and

the withering of the Big Death is close, closer, here!// Fig comes to rest! Where Newton depressed/ thinks on his quest/ of meaning, dig planning, pressing the beam for the fig-words of thought! Like what goes up! up goes! down comes! comes down is reprobation of the basic meaning of nature! etc."

A Southern Congressman attacked Newton on the floor of the house. "This theory is an American, Red-inspired, Bolshevik-plotted and an audacious infraction that the estimable bourgeoisie of my fair state are artificially maintaining the price of cotton. I say let's send this Newton our back up where he came from—or is it down?"

And a Liberal from New York defended him. "Newton may be the most scoundrelous, contaminated, prop-aganda-spouting, Commun-inspired

subseur of our time, but he has a right to be heard. That is, I think he might have a right to be heard under the Constitution, doesn't he? Well, if there's any doubt about it, why not let the Supreme Court decide. I, for one, am prepared to keep an open mind."

All of this, naturally, led to some changes in Newton's life. He left the farm and went to the big city. The hip received him with open arms as one of themselves. He made the scene in a big way.

He sat with his eyes staring from smoke and listened to poetry being read.

He went to the Museum of Modern Art and "you-yes-please!" all the dizzy egg-heads and gravy-heads and modern artistic gray hairs.

He listened to progressive jazz as long as his Amman and his audrums held out.

And he bought himself a Jag. Which he drove over the countryside with a chuck beside him.

Until he ran it up a tree. And was propelled by the crash high into the air.

Never to come down. Somewhere it seemed to crash-bleed his whole life. ***



"... article 4—the right of the people to be secure in their persons, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue but upon probable cause, supported by oath or affirmation."



THE DOG WHO FLUSHED QUAIL

(Continued from page 3)

only whenever an keeping women interested. The same usually lay in how he could get rid of them once he had lost interest. The idea of a growling dog discouraging a tiresome female appealed to him. Besides, the dog seemed to be such a happy, friendly character. Since he had absolutely no intention of getting married, it might be nice to have a squeal admirer greeting him at the door every night with doggy love and adoration.

"Well, I'd like to help you out, pal." The pleading hope in his friend's eyes decided him. "Okay, I guess I'm crazy but what does he eat?"

And that was how it started. Long John and Bob Wulfs took to each other immediately. The dog followed him around the small apartment faithfully, being careful to avoid getting directly underneath. It was true that he rarely barked, and

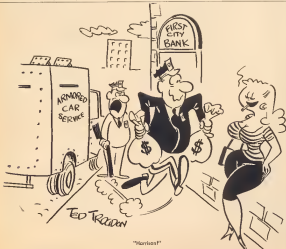
he required no eating only twice a day. He ate sparingly and daintily and shed his hair almost not at all. The most amazing thing of all was that his former owner's complaint seemed at first to be completely unfounded.

Bob decided to test Long John's desire for the female of the species on the day after he had taken him. He had a lovely friend, a brunette of exquisite proportions who shared her bed and board from time to time. It was an ideal arrangement—no strings and no regrets. Her name was Joanne, and she was a fashion model. Bob escorted her expectantly through the door of the apartment, waiting for Long John to exhibit his disapproval. It was a deflated moment. Long John ran over to her at once, and began licking her feet affectionately. She patted his silky coat. They were friends.

Meanwhile Bob was disappointed. It wasn't that he wanted to get rid of Joanne. He just wanted to see the remarkable dog display his talents.

He was rewarded a week later. He had a beautiful blonde receptionist in his office who had failed to respond amorously to all of his charming efforts. He had wooed and dined her, attempting seduction only at the most advantageous moments—in a deserted booth under the moonlight—in a convertible parked at the water's edge—occasions that would have had Joanne attacking him passionately. But the blonde had demurred consistently, and now Bob was using Long John as his last hope. Women were known to be strongly affected by a dressed relationship between a strong man and a small dog who adored him. However, the moment the blonde stepped over the threshold, Long John let out a low, menacing growl that stopped her on the spot. Bob stared at him.

"Boy you critter small, did you



suddenly remember your function in life!"

"We— What are you talking about? Ahhh! keep him away from me!" She scratched and stopped back as Long John approached her threateningly.

"But," Bob commanded, "It's okay," he assured the girl. "He won't hurt you. He just doesn't like girls much."

"Well, the feeling is mutual! Let's get out of here!" They left, with Bob throwing a discreet glance of appreciation for a good performance at Long John before he went. For one ridiculous second, it seemed to Bob that Long John winked at him.

The popularity of Long John's behavior did not fully impress Bob until he had brought a third young lady to the living ground. This one was a blonde also. Bob was conducting a scientific experiment, attempting to determine whether or not Long John growled only at fair-haired females. He recalled that his friend had mentioned the fact that the girl in his recent romance had been a redhead. This particular blonde was fresh and country-pure, with an angelic smile and a twenty-four waistline. It was the first time that she had been to the apartment. Long John's reaction was exactly as it had been to Joanne. He approached the girl delightedly, licked her foot and waited to be petted. Bob scratched his head thoughtfully. So it had nothing to do with coloring! Everything was so strange that within a few hours Bob and the girl were pleasantly engaged on his Castro convertible. Long John resting on the floor near their shoes, moaning peacefully. The events of the evening had come as a surprise to Bob, since he had expected to win over this innocent only after the most ardent preparation. When he considered that fact, and added a few other things to it, a plantering of an idea began to occur to him.

He had heard it said that animals had a sort of sixth sense about things. They could smell death or trouble miles away. They sensed a person who feared them, and attacked him. Their ears could pick up sounds that were beyond the range of human ears. Why not a dog that could sense whether a female "would" or "wouldn't"? That would account for Long John's friendliness towards Joanne and this little blonde, and his growling at the blonde receptionist and his friend's reluctant redhead. It was a thought worth considering!

For several months thereafter, Bob Willis considered it. He not only considered it, but he put it to the test. Whenever Long John growled at a girl, he used all of his

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manly stirrings to lure her to bed. He failed every single time, and only admitted failure after he had tried everything short of rape. When the dog was friendly towards a female, he was successful without exception. The dog was a gem! The future loomed glowingly before his enchanted eyes. Due to the fantastic psychic powers of a little black dashikund, he would never again have to waste time on an unresponsive woman.

Into the midst of this rhythmic little bachelor-dog haven drifted Elvise. A graceful, stoneware brunette with a dappled smile and Mammy's hair, Elvise was a rare jewel. Bob presented her to Long John after a whole week of hedging. So anxious was he to secure Elvise that he was afraid of the meeting between her and the dog! Diffidently, he handed her over the fearful threshold of his apartment, and held his breath. For a fraction of a minute, Long John didn't move. He seemed to be considering her. Then he ran over to her, snuffed briefly, and began licking her feet in a frenzy of passion that Bob had never before seen him display. He was overjoyed. The dog was so emphatic in his approval that Bob had to drag him bodily away from the beautiful Elvise.

"What a darling dog! Is he always that friendly?" she asked.

"No. As a matter of fact, he's quite discerning. He might snuff out your affectionate nature," Bob answered suggestively.

Elvise smiled. Later, when he was reconsidering the whole evening, Bob decided that things might have progressed differently if Long John hadn't been quite so devoted to Elvise. Bob couldn't get the dog off Elvise's lap long enough to get anywhere near her himself. Frustrated, he decided that the only solution was to woo her somewhere else, somewhere that Long John wasn't.

So he tried. Oh, how he tried! He took her driving to secluded little lodges on a Worcester country road. He plied her with exotic foods and liquors, especially designed to lower the female resistance. He recited romantic poetry to her at dawn in Washington Square Park. He exhausted himself so thoroughly in his attempts that he barely had the strength left for the final endeavor. And then, amazingly, he failed! She was sweet. She was warm. But she was emphatic! A kiss and a fond caress were the absolute limit. Bob was bewildered. For months he had followed Long John's directions and never before been disappointed. Res-

olutely, he brought her back to the apartment. Long John's reaction was the same as it had been the first time. The dog could barely contain his excitement. Bob doubled his efforts. He curled himself with all sorts of extravagantly sentimental attitudes, even taking her for a boatride up the Hudson on a starveling night. But Elvise remained steadfast.

"You worry, Bob," she said partly. "You mean so very much to me, but—" and the "but" was self-explanatory.

Ask any husband in the world, and he'll tell you what happened next. There finally came the night when Bob, firm supporter of bachelor's rights everywhere, just couldn't take it any more. In one frustrated, half-crazed moment, when he really shouldn't have been held responsible for his actions, he proposed marriage. If he couldn't have her any other way—well, that was life! And, of course, Elvise accepted. This also was in keeping with tradition, for why else would any beautiful, full-blooded American girl hold out against the inevitable? She wanted to get married, naturally. Almost before poor Bob knew what was happening, the two of them were standing up before a justice of the peace in a small town in Maryland at three o'clock on the morning.

Later, in the comfort and warmth of their marital room, Bob reviewed the situation philosophically. The problem, he decided, was that Long John couldn't talk. So how could he possibly have misinterpreted the idea that this marvelous, enticing creature could be had, but only if he married her first? It was expecting the much of any dog, even an exceptional one. He would just have to forgive Long John and resign himself to the not-too-distant prospect of life with Elvise. It was contrary to the wishes of his heart, but there it was, and he would have to be satisfied with it. The thought occurred to him that he should, in the interest of science, request Long John to some sort of institution so that his extraordinary perception could be studied, but he dismissed it immediately. Any dog could predict the capriciousness of a wife, couldn't he? No—the future with Long John would just have to be married and domestic. On that note, he fell asleep.

The following morning, he and Elvise went back to the little Village apartment. Long John had been alone all night, and he was wild with excitement upon seeing his two favorite humans come to rescue him. He positively leapt into Elvise's arms, and refused to be dislodged.

"You little darling," she cooed, "just wait until you see what I have

WHAT TO DO WHEN YOUR BOSS FLIPS

(Continued from page 11)

relations are any more successful, lately, than his relations in the office."

"What can be done about it, doctor?"

"He needs treatment and needs it badly. I believe that his condition is too severe to be treated at home. Temporarily, at least, he should be taken out of the environment which is triggering the trouble. The best thing would be for him to remove himself completely from both the business and his wife while he is undergoing therapy. But you tell me that his presence is necessary for the success of the organization?"

"Yes."

"In that case, he should at least be taken from his home environment and placed in a sanatorium during the nights and weekends. With the marital and family pressures eased, he should be able to carry on here while he is receiving treatment."

"And if nothing is done?"

"It is hard to predict what will happen. But he has already lost touch with reality to a large extent. If he isn't helped soon, he may well retire completely into his own make-believe world."

"My advice gentlemen," the doctor concluded, "would be to get in touch with his wife. Her life cannot be very pleasant today. Explain the situation to her frankly and try to get her cooperation. If you do that, you should be able to convince him to enter a psychiatric hospital. And, in time, there is no reason why he should not make a satisfactory adjustment."

The idea of this "sleep-in" psychiatry is a fairly recent development. Though it was tried on an individual basis by U.S. hospitals for quite a few years, the first large-scale try-out came in Canada. That was in 1924 when the Montreal Gen-

eral Hospital decided to experiment with it in that city.

"Doctors had been seriously considering going into large-scale operations for some time before that," a psychiatrist told me. "We got the idea from the success of our day-care centers. These were basically designed for wives and children who needed supervised care and activities, but for one reason or another, have to live at home."

"We figured that if removing a housewife from her pressures during the day would permit her to function at home in the evenings while she is still under care, why couldn't we do the same thing in reverse for the day-working executives?"

In other words, when the day-centers will adjust a person to his home, sleep-in psychiatry first adjusts him to his job.

This sometimes causes conflicts. Not every wife is willing to give up her husband so that a business can function better. In the case of a world-famous trial lawyer, for example, the little woman put her foot down completely.

"Why should he fairly make the sacrifice?" she demanded. "Let him stay away from the business for a while. He can take his treatments during the day and come home to his family at night."

This marriagee called for some plain speaking on the part of the legal-aid's partner. "Try looking at it this way," he said, carefully. "I'm not going to tell you about the men and women who work for the law firm and would suffer if we went under. That would be a waste of time."

"But consider your own way of life: You have a nice home, a full time cook and maid, you only wear high-fashionable clothes and both your children are enrolled in expensive private schools. Are you willing to give all this up?"

"Because I can assure you that your husband is essential to the well-being of our operation. If our firm suffers to any large extent, your way of life will change drastically."

The wife quickly saw the light. A few days later she managed to talk the lawyer into becoming a sleep-away patient at a private sanatorium.

It is not only the top brass who must take advantage of this kind of treatment. More and more major corporations are making regular arrangements to send away any one of their senior executives who shows signs of cracking under the pressure of modern business.

The Grace Square Hospital at New York City, for example, has a roster of thirty companies who send their officials there. This means even more impressive when you consider that the hospital was only opened in April, 1933. At that time they had three companies who sent patients to them.

A smaller New York hospital, the Knickerbocker, uses about half of its 80 bed capacity for business and professional people.

A sleep-away patient in one of the psychiatric hospitals lives in conditions that are more like those in a luxury hotel than in the typical "mad-as-pot" of popular fiction.

"We believe in trying to stage a perfect back to his normal life," a psychiatrist pointed out. "It wouldn't do any good for a man who is used to the finer things and who works all day in a comfortable office to be forced to spend his evenings uncomfortably."

The food is prepared to tempt the stomach of a man who has lunched at the Stock or R. The furniture is apt to be modern and the windows carefully draped.

Once inside what was formerly an inmate referred to as his "gold-plated spartan cage," the day-time boss begins a series of planned activities including the essential visit to his psychiatrist for a session of analysis.

Though he may remain for several months, the average stay is actually much shorter. The typical patient at Grace Square, for instance, will be living at home again in about three and a half weeks.

"Work itself helps shorten the time that many of our businessmen patients are here," one hospital director claims. "If they went away to an old-fashioned sanatorium, they would either spend the greater part of their days just vegetating or in make-work projects such as basket-weaving."

"We don't need to have artificial projects. Their jobs give them a sense of importance and meaning that our psychiatric staff can then direct in a healthy manner. And the fact that these men realize how essential they are to their offices makes them work that much harder with the psychiatrists."

One of the factors that make sleep-in care popular with the major corporations is the fast rate of treatment. More often than not, a top man is needed in the evenings as well as during the day. And with the rapid course the psychiatric hospitals aim for, the WIP may well be back attending social functions almost before his absence is noticed.

Most patients who come from the larger corporations are not sent there by fellow executives, but by a staff psychiatrist. It is a rare major

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FLAYING THE SYMBOLS

Continued from page 107

for each year of her age and then a few extras for good luck, and as for I suppose it used to be for kids but big girls have roller ramps, so the custom lingers. The guy gets the girl squirts like it hurts and she wants the strokes. If it craps, but life goes on.

Thane complained a little as I pulled her over, just the same. I figured she knew it was inevitable from the way she shuffled to make herself comfortable. It began like this: I patted once and she snud, sort of boored. "Ow." That was all wrong. That was her birthday and she should have been having a lot of fun, not just acting like a wooden puppet. Not only that, she felt funny—not smooth like she usually is, always sliding.

"Damn it, Pam," I muttered.
"What's happened to us?"

Faye paused. It was her old sign that I had said the right thing. "Well, everything's all right as far as I know," she said doubtfully.

I took the taxi that we had somewhere to talk over, but I kept her

across my lap. The funny way her arm felt when I patted her, bothered me. I wanted to investigate more closely when we were done with the conversation.

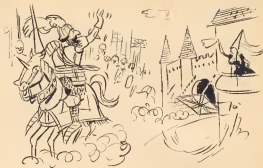
"Look," I said, "your friend Penny's been sharing your ear about what you haven't got in your marriage. She doesn't know what I've done wrong, but she butts in just the same. Can't you agree what she

"Well, it isn't easy. I've always discovered what I'm doing with her before we had her."

"Thank!" I didn't want to talk anymore, so I pushed up the back of her skirt and her slip to see why she felt lumpy. I couldn't believe it—where I saw the panties they were made of net! Not lace, net—the stuff some shopping bags are made of. Now, Pam has closets full of panties. They're cotton, silk, nylon, rayon and tulle, lace, full and shapely and so on. But I knew for sure that the pair of net panties was unique in her collection. The net pants meant something. They were a Swedish



GAUGUIN



changed," a Hollywood worker states. "But the Code did not change along with them. At a period when people were turning away from movies, we were stuck with an obsolete book of rules."

"The problem was that the major studios were all too frightened to do anything about it. It remained for an independent to make the first challenge."

When Prelinger hung down his gauntlet, the war really began to fly. Two states, Maryland and Kansas, banned the movie entirely. But the ex-Vassar law student did not let the matter rest quietly. He took it to the courts. In 1955, the U.S. Supreme Court ruled against the censors. The first challenge to the mighty Code had been successful.

That same year, Prelinger came out with a film that, if anything, was even more controversial than "Moon." That was "The Man With the Golden Arm," which dealt with drug addiction—a subject absolutely forbidden by the Code. There was no question of changes, here. The very topic of the movie made it impossible for it to receive a seal. Prelinger knew it, and the Code officials knew it.

If the Code officials were unhappy about the narcotic picture, so, reportedly, were federal narcotics authorities. These men complained was that Frank Sinatra as the dope addict was only cured with the help of a sympathetic and extra-married girl friend, played by Kim Novak.

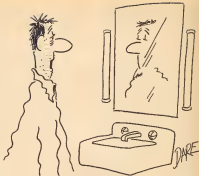
But neither the Code nor the narcotics agents could deter Prelinger from releasing the picture. "My film shows the horrors of dope," the producer stated. "It does not glorify it. I will not withhold the picture."

Prelinger was as good as his word. The picture was released and went on to general critical acclaim.

The success of this picture plus the triumph of "The Moon is Blue" had a great deal to do with the revision of the Code along more liberal lines in 1955. In these battles with the censors, Prelinger and the anti-censorship forces in general had won a vital victory. One of the most important weapons in the arsenal of the Hollywood bluenoses had been blunted.

With the 1959 release of "Anatomy of a Murder," Prelinger's on-screen frankness reached new levels. The subject of rape was described in practically all its clinical details. A torn pair of panties was waved in front of the cameras. And there was even a discussion of the male sexual climax!

Once again, the censors clamped down. Prelinger fought them in the courts and in the newspaper columns, and once again the producer won.



"Mirror, mirror on the wall—Who's the hangoverest of them all?"

In January 1960, Prelinger—apparently not satisfied with taking on the moral censors—decided to go after the political ones. He did this by openly hiring Dalton Trumbo to script his film epic of the founding of Israel, "Exodus."

Trumbo was one of the Hollywood writers who were convicted of contempt of Congress in 1950 for refusing to testify before a Congressional committee investigating Red infiltration in the film industry. Since then, though no one will admit it for the record, Trumbo has been placed on a black-list. It is impossible for him to still a script—that is, it is impossible if he uses his own name and demands seven credit. He has sold scripts under assumed names. Under the pen name of Robert Rich, in fact, Trumbo managed to win an Academy Award in 1956.

If Prelinger agreed to hire Trumbo under a false name, the transaction would probably not even have been noticed. But he was determined in his decision not to do that. "I think that if someone is employed and the fact is hidden it constitutes cheating the public," he said. "The only honest thing to do is to be direct and explicit about it."

In spite of the outcry from the American Legion and other patriotic groups, Prelinger stuck stubbornly to his guns. Then, the home-movie ended. On May 12th, from Israel, the

producer announced that he had fired the writer.

Not everyone is an admirer of Prelinger. Some feel that he has ceased positive harm and a lowering of the moral standards of the entertainment industry. Others feel that he is not completely sincere in his battles with the censor.

"Basically," a rival producer declares, "Otis's censorship battles are publicity stunts to help sell his pictures. Take 'The Moon is Blue,' for example. Far from having a shocking or new theme, all that movie does is glorify the all-American teen—which is something that industry censors have been doing for years. If he hadn't dropped in a few queer words and gotten into a hassle about them, the film would have been thought dull and probably have dropped with a thud."

Most of those who know him well, however, feel that this view is too cynical. "Otis is a natural showman, of course," one friend points out. "But when he talks about meeting on making pictures to run his own standards of taste and not those of some censorship board, I feel he is being completely sincere."

At a time, Prelinger is as controversial a subject as he is as a public figure. Most everyone who has come into contact with him, from producer Sam Goldwyn to studio technicians, has a strong opinion either pro or con. Some say that he

THE NAKED TRUTH

(Continued from page 41)

whatever they were called. Miss Jones had seen things, too. The glasses. He'd found them on his way to work. Strangely shaped and colored, and when he'd looked through them—

Miss Jones was staring at him with a speculative light in her violet eyes. "You know there's a lot more to you than meets the eye. Only that's not quite right. I mean when you do meet the eye there's a lot more to you. I mean—"

"I see what you mean," Mark said hastily.

"You do? You do?" Uh-huh, you were peeping at me, weren't you? And you've always been so shy?"

A frosted door behind them shook as the head of Kelso, Inc. roared for Mark. Mark jumped.

"Oh, pooh," Miss Jones said. "I'll see you later."

Scrambling for a shelf of reports, pencils, charts, Mark got tangled with the glasses again. He coughed at Mr. Kelso's door.

"Stop that damned hacking and come in!"

Mr. Kelso was a bull in an impenetrably tailored suit. He glittered in tailoring. Mark adjusted the glasses. Mr. Kelso also wore a grille. "You wear a grille," he said.

Mr. Kelso's jawls paled. "How—how did you know?"

Mark felt an exhilarating sense of power. The masked, fearsome Kelso of Kelso, Inc. wasn't so damned awestruck at that, and a long way from being fearsome, seen through the glasses. Few men are, with their clothes off.

He stared coldly at his boss. "What's the difference? I know."

"Ha-ha, Mark, no need to demonstrate it again, eh? Well, now Edie's been telling me I work you too hard. Suppose you just take the day off."

Her name whipped Mark back out of the door. The boss's daughter, an eye goddess. Edie Kelso—a name as magic as the glasses he wore. Such lovely glasses, he thought. They stripped—and that was the word — stripped everybody of all comely false fronts, showed them exactly as they were, without padding and bodge. To paraphrase Miss Jones: Hoo-hoo!

He leered it into her perfumed ear. She jumped, but not away from him. She felt pleasantly seductive and more than a little wiggle. Swept away in new-found power, Mark whispered something else.

She batted thick lashes. "You mean—now?"

He glanced on. "In the office penthouse."

"But—but old H.J.—I mean, Mr. Kelso—"

"He's about to come out of his office."

Seemed plain, Miss Jones ruffled along beside him. If she hadn't been holding to his arm, Mark would have bounced off the hall ceiling. The glasses showed him peering typists and secretaries—so much at odds, jiggling and trembling and bobbing, good and white and powdered; hulled and valleyed; highlighted and shadowed.

"Hoo-hoo," he muttered.

"You're a rat," Miss Jones said. But such a rat. That made brazen, the naked blonde, the redhead who certainly was Torso all evening and toppling and bumping to meet.

Miss Jones heeled him rubber-kneed into the elevator. When the public operator moved her machine up, part of her went down in an uttering swoop. Miss Jones hauled him out and into the penthouse Kelso, Inc., reserved for Very Important Clients—and Miss Jones.

Just inside the threshold, she kissed him. Steam streaked the

glass as she lifted them away. "You won't need these."

He didn't. It was much safer watching her clothing come off bit by bit, instead of dandruff all at once. The difference was in the way she unknipped out of things. Silken-restrained, she moved so him. A rubber surge plunged him into a sweetwarm cushion of swarming bubbles. The bubbles exploded in a grepping of madriver foam and left him hot and weary on a pale-moon beach.

Miss Jones helped him celebrate with a drink, with two drinks. Kelso, Inc. kept a well-stocked bar to go with its well-stocked—Mark shook his head. He wasn't used to liquor, but then, he wasn't used to secrets like the secret one with Miss Jones. He'd like to be.

One more drink pushed him back into his clothes and out of the penthouse, because his number brain reminded him that that was Tuesday. Tomorrow were special, because then Edie Kelso made her visit to Kelso, Inc. Mark had never missed seeing her, even if it meant skipping lunch.

Miss Jones was too busy liberating the rest of the liquor to notice he was gone.

But she was a misset, a marker



GRANDMA WAS A FATSY

(Continued from page 32)

When the trumpeting, symbolized merrily about around and through them, Mark and Eke drifted in blundered warmth, sprawling gently back to near-reality. But the glow remained. It always would.

An woman will, she spoke suddenly from the protective instinct of females. "Mark—darling, I'm sorry I left your fancy glasses in the cab."

He didn't need glasses. He could see her perfectly well, and he loved what he saw.

"Shall I call the cab company?" Ed asked.

He didn't need glasses, magic eyes that dropped away laziness and thorn, or the regular kind. Maybe someone else would find them—someone who needed them as he had, at first.

Mark reached for her again. "Fondle keepers," he said.

It wasn't a demand but a request, but she understood what he meant.

planned. "He got it from his father, who was the descendant of a prominent Spanish family owning vast estates in Texas when all the territory north of the Rio Grande belonged to Mexico. When the granger rose in rebellion, my grandfather's family joined other loyal settlers in fleeing to Mexico. Before leaving, they converted all their wealth into bars of pure gold and silver so it could be easily transported as bullion.

"While still a long way from the Rio Grande they ran into a war party of Apache Indians and were forced to take refuge on a hill. For two days they fought off repeated attacks. Their ammunition running low, the men worked all night placing their treasure in various places on the hill. Alas, before

down next morning the darkness was overcast by the savages and the entire party of Mexicans massacred.

"All but two teenage boys who hid in the bushes, and thus survived. One of them was my grandfather. When the Indians departed, the two boys stole back to the scene of carnage and stripped the bodies of the maps showing the location of the buried treasure. After much hardship the two young survivors reached Mexico, searched out the bones of the slaughtered settlers and divided the maps among them.

"My grandfather and my father after him always intended to return and reclaim the family fortune," the old man concluded. "But they were poor; they were shrewd of hostile Indians and Texans. Now I am too old to undertake the journey, all my children are dead. Here, as a token of my gratitude, is my map. Vaya con Dios—go with God!"

Mark moved by this beautiful tale, the phony reverend wiped a tear from his eye and laid the tattered old map on the table.

"Since returning to Texas," he declared, "I have searched all through the State seeking the location of the treasure. The only place that corresponds to the description in the tale on your property I am convinced that the treasure is buried there. I have heard that you are a devout and charitable woman, and I know you will devote whatever wealth you find there to the benefit of mankind."

Grandma was all stammer. Buried treasure in her own back yard? She suggested that they proceed immediately to Rural Hall and start digging it up. Which they did.

Uncle George, a consummate actor, gave a splendid performance. Consulting the map, he led them to a gnarled old oak on the top of the hill. He squatted through a fork in the tree until he sighted a common rock formation. Taking a bearing on a pocket compass, he paced off 15 feet. "Dig here," he said dramatically.

Sure enough when Tinker had dug a hole six feet deep, his spade turned up four roughly-cut metal bars about the size of building bricks. As the dirt was scraped off they glittered brightly in the sun just like genuine 24-carat gold, a century old.

At the preacher's suggestion, they knelt in prayer and thanked the Almighty for his bounty. Grandma wanted to ride straightaway into town, and have the gold assayed.



But the Rev Bryant talked her out of it.

"As soon as the news leaks out there will be a mad rush out here to find for more treasure," he warned. "Don't forget, there's lots more where this was found. And greedy men will stop at nothing to get it." Then, dangling the baited hook under her nose, he added:

"I have located another map in Mexico City. The boys are willing to sell it for \$5,000, a small fraction of the value of the treasure."

Grandma Roberts snatched it up, took, hid and hid. The next day they drove to Big Spring, the withdrawal \$5,000 from the bank and turned it over to the Rev Bryant. Before leaving for Mexico, the two scoundrels made her promise not to reveal the story to a living soul.

They actually got as far as the Anne Hiram Foundry Co in San Antonio. There Taylor ordered six more brass backs identical with the four he had previously purchased there and planted on Grandma's ranch. To make the backs look authentic, he chemically aged them. Meanwhile Uncle George went out and bought two bars of pure silver.

"Cast your silver on the scales and it will return many-fold," he remarked tentatively. A few days later he crossed the border at Laredo and put through a telephone call to the ranch. He had procured

the map, he said, and was on his way back with it.

The evening before they were due to arrive, the two scoundrels secretly made their way to Signal Hill. They dug a tunnel in the side of the hill, deposited the six brass backs and the two silver bars tenderly in it. Then they replaced the dirt and sealed the entrance. It was an artistic job of deception. Anyone examining the ground above the cache would find no evidence that it had been disturbed for its three many years.

As it turned out, these painstaking precautions were vital to the success of their scheme. For on reaching the ranch the following day, the two travelers found a stranger awaiting them. Grandma introduced him as her son-in-law, W. J. Garrett. "I just had to tell someone the thrilling news," she fluttered. "I know you wouldn't mind, as long as I kept it in the family."

The Reverend Doctor rose gallantly to the occasion. "Glad to have your help, my son," he said amiably. With a flourish he produced the map he had drawn the previous evening, and properly aged in coffee grounds. Garrett, a suspicious soul, examined it carefully. He found no indication that it was not what it purported to be, nearly 100 years old.

After a solemn prayer by the good

Reverend, asking the blessings of God on their enterprise, they set out for Signal Hill. As before, Uncle George put on an impressive act before finally locating the spot marked X on the map. He smiled triumphantly as Garrett examined the ground closely and scribbled on it, to make sure it was good and solid.

The two younger men took turns on the shovel. They excavated a hole ten feet deep before they struck gold—on the artfully contrived document, thereof—and a loud "Hallelujah!" shouted the Rev Bryant in his best reverend manner. Proudly bowing his head, he recited a brief prayer of thanksgiving.

They loaded the eight new backs into the car and returned to the house. As the lot was being stored away under lock and key in the cellar, the Reverend announced that he had been able to locate still another family holding a map to the treasure on Signal Hill. This time the prize was slightly higher—\$7,500. When Grandma hesitated, the fake clergymen handed her son-in-law the two bars of silver.

"Take them to El Paso and have them analyzed," he suggested. "The silver won't attract as much attention as the gold." That was for sure!

Garrett did exactly that. He came back with an official report certifying that the bars were 99.99 percent pure silver. Then convinced, Grandma no longer hesitated about putting up \$7,500 for another map.

The treasure hunt on Grandma's ranch went on for three years. The Rev Bryant seemed to have an unfailing instinct for turning up Mexicans whose forefathers had stashed away treasure on Signal Hill, and were willing to sell the map for a modest amount in good American dollars. To be sure the cost of the maps went up each time, until they were selling for \$10,000 each. But the amount of treasure increased proportionately.

By the middle of 1906 Grandma was not close to \$250,000. In exchange she had nearly five tons of fake gold bricks, and a few genuine silver ones, stashed in her cellar. Her son-in-law estimated that they were worth in the neighborhood of \$3 million. Actually, the two scoundrels had paid less than \$5,000 for the lot.

Moreover the old lady was getting nervous, sitting on top of all that gold. Repeatedly over the years she suggested that they cash it in but each time the Rev Bryant managed to put her off. Finally came the day when the made up her mind to unload, and nobody could soft-talk her out of it. She bought a big canvas-covered truck to transport the treasure to the nearest U.S. Mint, at



"On second thought, Martha, why don't I slice the savings?"

New Orleans. She was determined.

At this point the script called for the two women to take a powder. In fact Tucker had his bags packed, all set for the disappearing act that Uncle George persuaded him to hang on a while. He had a plan.

They loaded the truck with the four tons of alleged gold bricks. The Rev. Bryant volunteered to drive the valuable cargo to New Orleans. Tucker and Garrett could follow him in another car. "It's much safer that way," he explained. "Nobody would think of holding up a minister." In the event they were separated, they would rendezvous that night at the Rice Hotel in Houston, nearly 500 miles away.

So they set off, the two men in Tucker's limousine—conveying the preacher in the big truck. Shortly after dark, about 24 miles outside Houston, the limousine spattered and stalled. Tucker fiddled around under the hood. By the time he got the car started again, the truck had vanished. They drove to the Rice Hotel, and learned that the Reverend had not yet put in an appearance. They waited a while for him, then went to bed.

He wasn't at the hotel the next morning. While at breakfast, Tucker and Garrett received a phone call from a tourist camp at Richmond, a small town some 20 miles away. The Rev. Bryant was there, badly hurt. According to his story, two men in a big black car had forced him off the road, beaten him unconscious, hijacked the truck and its cargo. Police later found the vehicle abandoned by the side of the road. It was empty.

Any suspects Garrett may have mentioned vanished when they reached the tourist camp and saw the Reverend. Both eyes were swollen shut, his scalp was badly lacerated, doctors feared that his skull was fractured. Obviously he'd been beaten to a pulp. It took the poor preacher several weeks in a Houston hospital to recover from his injuries.

(Later, when the truth came out, it developed that Uncle George had instructed the two men to hand to Bryant the truck to "make it look good." And they enthusiastically followed orders.)

Only a few months later the two swindlers were back to Big Spring, working on Mrs. Roberts again. The Rev. Bryant declared that he'd been unable to sleep nights because he was so mortified by the loss of all that money. So he had gone off to Mexico, determined to help Grandmam rescue her losses. After numerous misadventures, he finally had located the most valuable map of all: They could have it for \$50,000 in U.S. currency. It marked the location of



"—under 'Good Will'—this haul of \$375 to C. Dennis, Obstetrician!"

at least a million dollars worth of gold and silver.

Grandma insisted that seemed like an awful lot of money for just one lode old manly pug. The good Reverend went back to Mexico to digger with the team. He finally got them to scale down their demands to \$45,000, and Grandma stuffed out the cash.

As a result, her collar once again overflowed with gold bricks. Of course she didn't know that they were the same old fake bricks as before, part of the cargo allegedly hoarded en route to the mine at New Orleans.

Green Grandma's incredible credulity and Uncle George's master investmentism, the game might have gone on indefinitely. Or at least as long as the old lady's money held out. It was Tucker who bucked over the apple cart. While strolling drunk in a San Antonio saloon one night he bragged loudly about cleaning up a fortune by means of the old gold-brick swindle.

An informer tipped off local T-men, and they passed the word on to Washington. Early in 1936 James R. Adams, a special agent for the Intelligence Unit of the U.S. Treasury, was assigned to Texas to investigate.

Adams soon established that Tucker, with no visible means of support, suddenly had become quite affluent during the previous three

years. He had built himself a magnificent new home in a fashionable suburb, bought no fewer than ten expensive automobiles. Apparently he traded them in as fast as they got dirty. Adams also learned that Tucker commuted back and forth to Big Spring. And that led the agent to Grandma's ranch.

Mrs. Roberts was reluctant to talk. But Adams finally wormed out of her the fantastic tale of the buried treasure on Signal Hill. She showed him her hoards of "gold" bricks. Adams had one of the bricks analyzed, and it turned out to be pure brass.

Tucker was asked, but he refused to talk or name his confederate. However the Feds soon learned that he was closely associated with an uncle whose description tallied with that of the mysterious Rev. Dr. Bryant, available missionary to Mexico. So eventually Uncle George joined his nephew in the honey-pot.

The Government couldn't prosecute for swindle, since it was unable to prove that the two swindlers had crossed State lines or used the mails to defraud. However they had neglected to pay taxes on their ill-gotten gains. Convicted of criminal income-tax evasion, they served a long stretch in a Federal pen.

After that it cost Grandma almost \$500,000 to learn that all is not gold that glitters. And 500 grand isn't big, even in Texas. ***

THE SHAVING GRACE

(Continued from page 59)

According to the Roman writer, the first Roman to shave seven days a week was a man named Scipio who lived about 150 B.C. Not long before that shaving was popular in that city. The first barbershops, these, were established at approximately the same time that the Romans began to shave themselves.

But barbershops, actually, came in to being in Greece long before shaving became popular there. Barbers gave haircuts and shampoos, and the shops served as places where one could pick up local news and gossip.

Like so many other things, the tellurian barber was a Greek invention, and one that has never died out from that time until the present day. In 1903, Gabriel Harvey termed the barber's chair, "the very Royal Exchange of news." And a shop of that day had a sign which threatened a fine of one part of six to any customer who "interrupted the barber's discourse."

Despite the fact that they were

well used by the citizenry, barbers were not highly thought of in Rome during the days of the Empire. This fact becomes understandable when you consider that when a Roman barber shaved you he would take off more face than beard. A man who went to the barbershop in those days literally took his life in his hands. The wonder is that they allowed the shops to remain open at all—but then, the Romans were noble and brave folk.

The big reason for all this danger was that the Romans' boasted power of invention failed them when it came to shaving. The Egyptians, after the early periods of stone, bronze and iron, shaving tools, developed a wifty little copper razor that was hardened by a special process. By the time of Greece and Rome, though, the secret of making them had been lost—we have no idea how they did it either—leaving the Romans to suffer with crude implements of old-fashioned bronze and iron.

Really sharp razors weren't manufactured again until the early middle ages when the Greeks discovered the secret of making Damascus steel. This metal, used for making the finest swords, held an edge so well that they started making razors from it also.

The Damascus process has since been lost. But strong carbon steel was first made in the 18th century and with our modern improvements we don't have to worry about getting a sharp blade today, at least.

During the first part of the middle ages, beards came into fashion again, at least in Europe. Unlike Caesar and Alexander, Charlemagne did not want his men to shave. In fact, the emperor ordered his soldiers to wear their beards outside their armor so that friends could be recognized from afar. Just how they protected themselves from being bearded, I don't know. Perhaps they didn't fight as dirty in those days.

As time went on, shaving came into style again. It always seems to be either going into or out of style—sort of like plugging needles on women's dresses. Edward IV of England, who lived in the 15th century, used to have a barber shave him every Saturday night. He also bathed every Saturday night—that is, if he was in the mood.

During that period and before, the public "barns" of England were equipped with barbers. These were congenial gathering places where men feature was a tub bath. Men and women bathed, ate, drank and brawled in the same clubby room. There, the men could get a shave and a haircut while the women were appropriately coiffured.

Though shaving became popular, fancy beards became even more so, especially amongst the nobility. Beards were so stylish, in fact, that when Edward VI ascended the throne, either he or his advisors decided to pick up a few extra bucks by taxing them.

It didn't work. Every full-blooded Englishman stood firmly defiant in defense of his right to wear an untaxed beard. And when the boy monarch passed on just four years after proposing the tax, British manhood breathed more easily.

The idea of a beard tax, however, is a seductive one. Many an otherwise well-beloved monarch has imposed one over the outraged protests of his masculine subjects.

One such ruler was Queen Elizabeth who decided to help fill the royal exchequer by taxing all growth that were more than 14 days old. But this tax suffered the same fate of unpopularity as the earlier one that Edward tried to impose. Englishmen who would gladly



"Why, Agnes Macintosh! Did your back run out?"

face the Armada for the queen refused to be de-boarded by her.

One beard tax which did work was imposed by Peter the Great of Russia. It took a while, but after 17 years every beard in Russia was either shaved off or razormen for 10 roubles.

In this case, it took a woman to finally solve the riddle of suffering Russian manhood. In 1763, Catherine the Great, who had married Peter's grandson only to depose him and take over the throne herself, consented to lift the tax. Brills peeled in gratitude and Catherine had assured herself of the undying loyalty of every male in the land.

What neither Edward nor Elizabeth could accomplish in England, changing fashions could. During the sixteenth and seventeenth century, it was hard to find a stylish man who was not clean shaven. The top society boys of the day went to barbers' lengths to keep their faces smooth.

When Catherine came to London in 1760 he was amazed to learn that one of his friends shaved three times a day.

"Why do you do that?" the famous barber asked.

"When I change my shirt I wash my hands, when I wash my hands I have to wash my face, and the proper way to wash a man's face is with a razor."

The kind of razor used in those days was known as the "cut-throat," possibly because one swipe in the hands of a cut-throat type person would readily clear that part of the anatomy from ear to ear. Cut-throat razors are used by barbers, today, and until the popularity of the safety razor displaced them they were the most used style in the Western world.

There is still controversy as to who invented the safety razor. But the first ones were probably made in the 1820s and known as wire-blade razors. They were made with a thin blade that fitted into a frame and had a guard on at least one edge.

In 1893, the American, King C. Gillette invented the modern safety razor with disposable blades. According to the record, his reason for tackling the shaving problem was intelligent if not especially benevolent. He wanted to manufacture something that would be used by thousands of people, have to be thrown away and replaced often, but would be cheap enough so that the total cost would not be noticed. The safety razor and its blade combination filled the bill perfectly.

Despite the grumblings of the older generation who claimed that the cut-throats would cost less in the long run, gave a better shave, and

would be kept sharp practically forever by honing and stropping, the new-fangled safety razor soon replaced them.

The next two developments in razors were both the brain-children of a U.S. Army Colonel named Jacob Schick. In 1903, Schick invented the magazine operating razor which allows you to change blades without touching them. But Schick's major invention, which he made three years later, was that of the electric razor. These machines have helped change the shaving habits of a good part of the world as over 60 million of them have been sold since Schick first put his brand on the market in 1909.

But back to beards. Their last spurge of popularity came in Victorian times. In 1850, one English city ordered all of its policemen to wear a facial growth in order to make them look dourer. And many an Army general not only felt that beards helped their soldiers to look fiercer, but made them feel fiercer and therefore be fiercer.

But as Victoria's long reign came to a close beards became replaced by mustaches even in the Army. And after the end of World War I, clean shavenness was the order of

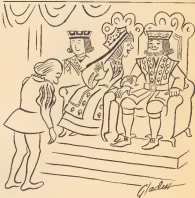
the day both in England and in America.

Will there be a resurgence of the beard? It is possible. Now that women are wearing slacks, engaging in athletics and becoming powers in business and politics, many a man will agree with my friend and grow a beard simply to affirm his own masculinity. This could well be the reason for the popularity of such bearded slob as Peter Dinklage and Commander Whitehead.

At the same time, young intellectual males, including the leaders of the beat set, are wearing beards to prove their emancipation from middle class society.

One thing we can learn from the past is that beards are a matter of fashion. The very fact that they are out of fashion now is a good indication that they will be coming back into fashion one of these days.

But when? That, no one can tell. It could be five years, ten or even fifty. And until they do, the majority of us will keep going along with the crowd. We may look woefully at a Dagwood or a Whitehead, but each morning before we go to work we'll glance at the day old growth on our faces, wet our safety razors, and leave up. # # #



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